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Musical America

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Monteux Returns For Final Season In San Francisco

SAN FRANCISCO literally brought out the band to welcome Pierre Monteux when he returned to open the San Francisco Symphony season for his seventeenth and last year as its regular conductor. A welcoming delegation of orchestra officials, school children bearing flowers, friends, and reporters followed in the wake of the municipal band that greeted him with appropriate tunes as he stepped off the train at the Oakland Mole.

"I deed not know you are zo glad I am going," were the conductor's first words. He took a turn with Phil Sapiro's baton, waving it in front of the band to please the photographers and crowd, after which he was escorted to the ferry and across the bay in gala fashion. Even the San Francisco Fire Boat went out to greet him, pulling alongside of his ferry and "serenading" him with a brilliant water display.

At the ferry building the band led the procession to the street, where another welcoming delegation met him. He paused to sign Sotomayer's caricature of himself and Fifi (his famous poodle), which was hung in the building's passageway. The open automobile in which he was driven to the Fairmont Hotel was followed by an auto caravan bearing University of San Francisco students.

Doris (Mrs. Monteux) and Fifi were missing, since they remained at the conductor's summer home in Maine until he was due back from his guest appearances with the Boston Symphony in late November and early December.

In connection with the opening of the orchestra season on Nov. 15 and 16, Symphony Week was proclaimed by Mayor Robinson.

The first program was devoted to Bach's Third Brandenburg Concerto, Beethoven's Third Piano Concerto, and Brahms's First Symphony. The soloist in the Beethoven concerto was seventeen-year-old Samuel Lipman, who played musically and with a fine command of the keyboard. The Bach work made a solid impact with its sturdy tonal sonority, and the symphony was played *con amore*.

The fine quality of the string tone was outstanding in the concerts conducted on Nov. 22 and 24 by Alexander Hilsberg, who came on short notice to substitute for the indisposed Charles Munch, scheduled for guest appearances here while Mr. Monteux was in Boston. The most beautifully accomplished playing under Mr. Hilsberg's baton was in the Corelli-Pinelli Suite for Strings and the Prelude (Modinha) from Villa-Lobos' *Bachianas Brasileiras* No. 1. Bartók's *Dance Suite* also came off well. Tchaikovsky's Fourth Symphony and Ravel's *Spanish Rhapsody* were less successful, probably because rehearsal time was necessarily limited.

Ballet Theatre occupied the Curran Theatre from Nov. 12 to 24, with Alicia Alonso and Igor Youskevitch dancing superbly in classic ballets and Jean Babilée and Nathalie Philippart scoring personal successes in *Le Jeune Homme et la Mort*.

—MARJORY M. FISHER



QUINMILLINARY

Mayor Vincent R. Impellitteri of New York displays the proclamation making the week of Dec. 9 New York Philharmonic-Symphony week, in honor of the orchestra's 5,000th concert, on Dec. 13. From the left: Maurice Van Praag, personnel manager; Mr. Impellitteri; Mrs. Robert L. Hoguet, Jr., of the board of directors; and Bruno Zirato, co-manager of the orchestra

Ansermet Engaged In Boston As Substitute For Ill Munch

By CYRUS DURGIN

THE sudden illness of Charles Munch has caused a considerable rearrangement of Boston Symphony plans, extending at least to the end of the year and possibly into January. The conductor returned from the annual midwestern tour late in October fatigued from his labors, it was reported, and although he conducted at Symphony Hall the following week, a virus infection laid him low.

Richard Burgin, associate conductor, took over for the next two sets of concerts, and it was thought that Mr. Munch would soon be up and about. The latter conducted the orchestra in the season's first visit to New York and other eastern cities, but that proved too heavy a burden after such a short convalescence. A "circulatory disturbance" developed, and his physician ordered a complete rest for at least a month.

The week following the New York trip brought the scheduled appearances of Pierre Monteux as guest conductor, which also covered the Nov. 30 to Dec. 2 concerts in Boston and the second New York trip during the week of Dec. 3.

The symphony management promptly found a substitute for the remainder of Mr. Munch's enforced absence in Ernest Ansermet, conductor of the Orchestre de la Suisse Romande, who

has made guest appearances with several American orchestras in recent seasons. Here he is favorably remembered for his engagement with the Boston Symphony in January, 1949.

Although the Swiss conductor was taking the year away from active concert work to devote himself to writing his memoirs, he stated that he was glad to oblige in such an emergency. Having cabled his acceptance and first program, he prepared to fly from Geneva on Dec. 4 and to begin rehearsals in Boston on Dec. 10.

On Dec. 2, Mr. Monteux ended a triumphant fortnight's sojourn here as guest conductor of the orchestra. Received with lavish approval by public and press alike, he departed with noisy plaudits in his ears from the orchestra he once led as regular conductor.

He also departed with a non-musical honor he cherished—a gold badge and white helmet denoting that he is Honorary Fire Commissioner of Boston. These tokens were presented to the conductor in the green room at Symphony Hall just after the Nov. 30 concert by Hon. Michael T. Keleher, Fire Commissioner of Boston. "You know," smiled Mr. Monteux (perhaps beamed is the more exact word) to this representative of *MUSICAL AMERICA*, "I am simply crazy about fires!"

(Continued on page 10)

Presidential Order To Help Sibelius Collect Royalties

A PROCLAMATION issued by President Truman on Nov. 16 will enable Finnish citizens to collect royalties in the United States for use of materials on which copyright expired during the second World War. The extension came about largely through a year-long campaign by friends and legal representatives of Jan Sibelius. The distinguished composer celebrated his 86th birthday on Dec. 6.

Copyright law provides for 28 years of protection plus 28 more years of possible renewal. The extension granted to Finnish citizens is retroactive to Sept. 3, 1911, 28 years before the official beginning of the war, on Sept. 3, 1939. Sibelius was then a member of the German Society of Composers, and his music had been published mainly by Breitkopf and Härtel; the war precluded possibility of copyright renewal. In 1941, when the United States went to war with Germany, all Breitkopf and Härtel assets here were taken over by the Alien Property Custodian.

In 1945, Sibelius transferred his rights to TEOSTO, the Finnish affiliate of the American Society of Composers, Authors, and Publishers. In 1950, according to James F. Murray, his legal representative in the United States, Sibelius wrote a letter to ASCAP, asking it to apply on his behalf to the Alien Property Custodian for the return of moneys collected as royalties for use of his music that had been under German control since 1939.

This letter, according to Mr. Murray, was delayed en route and did not reach ASCAP until after expiration of the statutory limit on such applications. The new ruling opens the way to new application.

Several European publishers have title to compositions by Sibelius; the principal one, Breitkopf and Härtel, is a member of the German Society of Composers. This organization has an agreement in the United States with Associated Music Publishers, an affiliate of Broadcast Music, Inc. BMI functions as a copyright organization parallel to ASCAP in function but distinct from it.

In the meantime, a survey is being made to determine just which of Sibelius' works are affected, since in order for royalties to be collected each must be re-registered within a year of the date of the proclamation.

The Third, Fourth, Fifth, Sixth, and Seventh symphonies, composed since 1911, can be re-registered, as can *Tapiola*, *The Origin of Fire*, the incidental music to *The Tempest*, and *Oceanides*. Compositions published in Denmark or other neutral or Allied countries, whose property was not confiscated, were not affected. Various early works—notably *Finlandia* and *Valse Triste*—are now in public domain.

The positions of certain other Sibelius works are obscure. The *Violin Concerto* has never been copyrighted, but Mr. Murray thinks it can be now. *Luonnatar*, composed in 1913, has never been legally published or copyrighted, although it has been performed.

Merry Christmas
and a Happy New Year

NASM Discusses Curricula At Cincinnati Convention

By MARY LEIGHTON

THE 27th annual meeting of the National Association of Schools of Music was held at the Hotel Netherland Plaza in Cincinnati on Nov. 23, 24 and 25. After preliminary meetings of the various commissions on Wednesday and Thursday, Price Doyle, director of music at Murray State Teachers College, Murray, Ky., and president of the NASM, opened the general session on Friday morning. Earl V. Moore, Dean of the University of Michigan school of music, and chairman of the commission on curricula, announced nine new member schools: State College of Washington, Pullman, Wash.; Immaculate Heart College, Los Angeles, Calif.; College Misericordia, Dallas, Penna.; Boston Conservatory of Music, Boston, Mass.; East Carolina College, Greenville, N. C.; Southwestern University, Georgetown, Tex.; Philadelphia Academy of Music, Philadelphia, Penna.; and Carnegie Institute of Technology, Pittsburgh, Penna. The total number of member schools is now 204.

Reports of officers included those of Mr. Doyle; Burnet C. Tuthill, Memphis College of Music, Memphis, Tenn., secretary; and Frank B. Jordan, Drake University, Des Moines, Iowa, treasurer. Chairman of commissions who gave reports were Earl V. Moore, curricula; Howard Hanson, Eastman School of Music, Rochester, N. Y., graduate study; and Edwin C. Kappelmann, Wisconsin Conservatory of Music, Milwaukee, Wis., ethics. Chairmen of standing committees reporting were Fred Smith, College of Music, Cincinnati, Ohio, publicity; James T. Quarles, University of Missouri, Columbia, Mo., library; Wilfred C. Bain, Indiana University, Bloomington, Ind., teachers colleges and certification; Glenn Haydon, University of North Carolina, Chapel Hill, N. C., reprints of complete editions; David Robertson, Oberlin College, Oberlin, Ohio, recordings (a six-page list of compositions by American composers was submitted for check by member schools); Kenneth V. Kincheloe, Bradley University, Peoria, Ill., wind-instrument literature; and Ralph E. Clewell, Western Reserve Academy, Hudson, Ohio, preparatory music.

THE most important and controversial issue of the day was brought up in a joint discussion with representatives of the Music Educators National Conference on the content of curriculum for the degree of bachelor of music in education, led by Marguerite V. Hood, Ann Arbor, Mich., president of the Music Educators National Conference.

Miss Hood expressed an earnest desire to have the NASM and the MENC join in adopting a curriculum that would be as useful in the evaluation of MENC schools as that the NASM has adopted for its own members. She said she believes that the MENC is better fitted to judge how teachers should be trained. To support her contention that the NASM should co-operate with the MENC, Miss Hood complained that visitor representatives of the NASM are not prepared to evaluate teachers colleges because they tend to think in terms of professional objectives

rather than in terms of music education. She asked Carl O. Thompson, of State Teachers College, Bemidji, Minn., to come to the speakers' table to explain the suggested minimum requirements he had prepared, copies of which were distributed to delegates for reference. Mr. Doyle complimented Mr. Thompson on his recommendations, which included credit allowances for general culture, musicianship and applied music, academic or related music field minor, professional education, and electives and suggested that the many other teacher-training schools should raise their standards.

A written list of problems to be considered by five committees was submitted to the NASM delegates, with the final recommendation of the MENC: "We recommend that the problems presented by the first four committees (listed above) be recognized as a partial agenda for the liaison group proposed by the fifth committee and that NASM act to appoint such a group." At the end of the discussion the decision was made to continue co-operation between the MENC and the NASM towards further development of Miss Hood's ideas.

Closing the first session, Mr. Doyle appointed chairmen for Friday evening meetings for discussion of plans for conferences in nine regional divisions to supplement the annual gathering of all NASM member schools.

AFTER three periods on Saturday morning, in which discussions of bylaws and visitation of member schools were led by John Crowder, University of Arizona, Tucson, Ariz.; Donald Swarthout, University of Kansas, Lawrence, Kan.; and Earl V. Moore, Carl Haverlin, president of Broadcast Music, Inc., spoke on the problem of securing more good music for radio and concert performances. Copies of the preliminary draft of a mailing piece being prepared by his company, containing official rules and regulations of its Young Composers Radio Awards, were distributed to NASM delegates. There was then a discussion of ways by which educational institutions and broadcasters might co-operate in attaining common objectives.

C. Burdette Wolfe, Del Mar College, Corpus Christi, Tex., opened the Saturday afternoon session with a progress report of the junior colleges committee. This report was followed by the performance of Burnet C. Tuthill's Sonata for Trumpet and Piano, by Mary G. Kelly and Walter Hasenmuller, both of the faculty of Baldwin-Wallace College. The work was commissioned by the NASM.

A discussion of the problems faced by schools offering a doctorate in music, led by Howard Hanson, was the most stimulating feature of the Saturday afternoon session. Mr. Hanson recalled the difficulties of organizing the NASM 26 years ago and the problems faced and overcome in obtaining recognition for bachelor of music and later for master of music degrees. Stating that another crossroads has been reached, he reported that, since 1933-34, 28 institutions have given a total of 223 degrees of doctor of philosophy with a dissertation on music, principally in the field of musicology. Mr. Hanson said he



W. T. Myers

At the 27th annual convention of the National Association of Schools of Music are the re-elected trio of officers—(left to right) Burnet C. Tuthill, secretary; Price Doyle, president; and Frank B. Jordan, treasurer

had received discouraging replies from 43 states to a message urging recognition of a doctorate in music. Many opinions were voiced by delegates as to what branches of music study deserve doctorate recognition. It was said that since doctorate of music degrees have frequently been given to undeserving musicians the true doctor of music degree, if it is to be accepted as on a par with the doctor of philosophy degree, should cancel the privilege of giving honorary doctorates. A vote in response to the question of whether the degree is needed was almost unanimously affirmative.

It was also pointed out that people who teach theoretical subjects can get doctorates, in the form of the traditional Ph.D., for research in music, just as in the sciences and humanities, but that the people who teach piano, voice, violin, etc. cannot get doctorates no matter how well they play or sing. It was suggested that the degree be referred to as a "terminal professional doctors degree," and further suggested that the degree be called "doctor of applied music." At the end of the discussion it was almost unanimously agreed that the new degree of doctor of music might be granted by any school that could obtain the approval of the graduate commission of the NASM for its curriculum and facilities.

As the closing event on the Saturday agenda, Karl Ahrendt, Ohio University, Athens, Ohio, gave a report on late developments in the plan for revitalization of string programs.

ON Sunday morning there was a report on methods for increasing scholarship funds, by Wiktor Labunski, Kansas City Conservatory of Music, Kansas City, Mo.; on the research committee, 1951-52, by Thomas Gorton, University of Kansas, Lawrence, Kan.; and a discussion of the presentation of record forms for listing accomplishments of preparatory students and on various administrative problems, with Daniel Sternberg, Baylor University, Waco, Tex., and Max Mitchell, Oklahoma Agricultural and Mechanical College, Stillwater, Okla., leading.

The convention closed at noon Sunday with the report of the nominating committee and the election of officers. Price Doyle is to continue as president; E. William Doty, University of Texas, Austin, Texas, is the new vice-president; and Frank B. Jordan and Burnet C. Tuthill will continue as treasurer and secretary. A new member of the commission on curricula is Raymond Kendall, University of Southern California, Los Angeles, Calif., with Earl V. Moore remaining as chairman. New members

of the graduate commission are David Robertson, Oberlin College, Oberlin, Ohio, and Thomas Gorton, University of Kansas, Lawrence, Kansas, with Howard Hanson remaining as chairman. A new member of the commission on ethics is Luther Richman, Cincinnati Conservatory of Music, Cincinnati, Ohio, with Edwin C. Kappelmann, chairman. Fred Smith, College of Music, Cincinnati, Ohio, is chairman of publicity, and James T. Quarles, University of Missouri, Columbia, Mo., is chairman of the library committee. The decision was made to hold next year's convention at Thanksgiving, at the Palmer House Hotel, Chicago, Ill.

Metropolitan Plans Four Works in English

Four of the works in the Metropolitan Opera Company's 1951-52 season are being sung in English. Already presented this year is Johann Strauss's *Fledermaus*, a new production last season, with book by Garson Kanin and lyrics by Howard Dietz.

On Dec. 28, Mozart's *Così fan tutte* will return to the company's repertoire for the first time since the 1927-28 season. It will be sung in a new translation by Ruth and Thomas Martin, who had previously translated Mozart's *The Magic Flute* for the Metropolitan. The Mozart opera, a new production, will be directed by Alfred Lunt, conducted by Fritz Stiedry, and have scenery and costumes by Rolf Gerard.

Puccini's one-act comedy, *Gianni Schicchi*, will be given in mid-January in a translation by Herbert Grossman and Charles Polacheck that was used in a televised production on NBC-TV last spring. Hans Busch, who staged that version, will also stage the Metropolitan's.

Gluck's *Alceste*, in which Kirsten Flagstad will sing the title role, scheduled for later in the season, will be sung in an English version prepared by John Gutman, of the Metropolitan's administrative staff.

The opera company has not offered as many operas in English within a season since 1941-42.

Artist Retreat Established in West

LOS ANGELES—A composers' retreat, similar to the MacDowell Colony in Peterborough, N. H., has been established on a 135-acre estate in a canyon of the Santa Monica Mountains near Los Angeles. Under the sponsorship of Huntington Hartford, the retreat provides food and lodging for periods from one to six months to composers, artists, and writers.

SERGE PROKOFIEFF—

A classicist but "decadent"

By ROBERT SABIN

ON May 7, 1918, Russia's most promising young composer left Petrograd laden with scores to try his fortune in the United States. The world was torn by war, and Serge Prokofieff had to travel across Siberia to Vladivostok, a journey of eighteen days. From there he went to Japan for a two-month visit, during which he gave several concerts of his music. In August he sailed for San Francisco, and in September he was in New York preparing for his first piano recital, given on Nov. 20, 1918, in Aeolian Hall. At once he became a center of controversy. He was termed a representative of bolshevism in art, a lover of cacophony, a savage, a Cossack Chopin, a musical agitator.

MUSICAL AMERICA published a lengthy review with this headline: "Serge Prokofieff Startles New York." It began: "Take one Schönberg, two Ornsteins, a little Satie, mix thoroughly with some Medtner, a drop of Schumann, a liberal quantity of Scriabine and Stravinsky—and you will brew something like a Serge Prokofieff, composer. Listen to the keyboard antics of an unholy organism which is third virtuoso, third athlete and third wayward poet, armed with gloved finger-fins—and you will have an idea of the playing of a Serge Prokofieff, pianist. Repay an impressionist, a neo-fantast, or whatever you will, in his own coin: crashing Siberias, volcano hell, Krakatoa, stacks of Verestchagins, seabottom crawlers! Incomprehensible? So is Prokofieff!"

When he had recaptured his breath, the reviewer pointed out shrewdly that "almost everybody applauded furiously. These sophisticated listeners took no chances. Prokofieff might be the legitimate successor of Borodine, Moussorgsky, and Rimsky-Korsakoff." Time has proved that "this tall, slender, fair-haired youth" was just that. But although he was sixty years old on April 23, 1951, Prokofieff is still a center of controversy. Ironically, he has had to face official rebukes in his native Russia in recent years as a representative of Western decadence and bourgeois reaction, after having endured the abuse of the conservative Western critics in his youth as a musical bolshevist. He is an established master, the world over, in reputation and esteem, but he has not found peace in his communist homeland any more than he found it in the restless world travels in his earlier years. He has received many honors; he was well protected during the war; he is still a prominent figure in Russian cultural life. But he has had to endure vehement abuse. He has had to publish an abject apology that must have stung his native dignity and pride, no matter what his feelings of loyalty and belief in the Russian form of government.

AS recently as February, 1948, Prokofieff was denounced by the Central Committee of the Communist Party of the Soviet Union, in connection with a blast against Vano Muradeli's opera, *Great Friendship*. The attack declared that "In the field of symphonic and operatic composition matters are especially bad. We are speaking of composers who confine themselves to the formalist

anti-public trend. This trend has found its fullest manifestation in the works of such composers as Comrades D. Shostakovich, S. Prokofieff, A. Khachaturian, V. Shebalin, G. Popoff, N. Miaslovsky and others, in whose compositions the formalist distortions, the anti-democratic tendencies in music, alien to the Soviet people and to its artistic taste, are especially graphically represented. Characteristics of such music are the negation of the basic principles of classical music; a sermon for atonality, dissonance and disharmony, as if this were an expression of 'progress' and 'innovation' in the growth of musical composition as melody; a passion for confused, neuropathic combinations which transform music into cacophony, into a chaotic piling up of sounds. This music reeks strongly of the spirit of the contemporary modernist bourgeois music of Europe and America, which reflects the marasmus of bourgeois culture, the full denial of musical art, its impasse."

How sadly this incoherent, vulgar abuse contrasts with the noble statement made by People's Commissar A. V. Lunacharsky to Prokofieff in 1918, when the young composer asked for permission to visit the United States: "You are a revolutionary in music; we are revolutionaries in life. We ought to work together. But if you wish to go I shall place no obstacles in your path." Political propaganda can account for much stupidity in all of the countries of the world. Prokofieff, who was ill at the time the recent tirade was issued, sent a letter to the Central Committee, thanking it for "the assistance which it is giving to correct my mistakes," and declaring that "the party's decision separates the decayed tissues of music from the healthy ones."

AS is so often the case in the pronouncement of political tyrants on art, the exact opposite of this denunciation is true, especially as regards Prokofieff. His music is predominantly melodious, harmonically and contrapuntally clear, formally organic without being pedantic, original but unforced—in short an expression of the basic principles of classical music.

Many of the phrases in the Central Committee's denunciation are fantastically inappropriate to Prokofieff's art. Prokofieff has never espoused atonality. He is eminently a democratic composer. Peter and the Wolf is loved by children and unspoiled adults the world over. His music for the film *Alexander Nevsky* and the cantata he later fashioned from it have been enormously popular. His suite *Lieutenant Kijé*, originally composed for another motion picture, charmed audiences as soon as it was heard, in 1934. On the contrary, among contemporary masters Prokofieff is precisely one whom we can salute as being close to the people, able to write music that is equally appealing to connoisseurs and less demanding listeners, a man who understands the musical character of simple human beings.

Perhaps the outstanding psychological trait of Prokofieff's music has been its splendid healthiness. His *Classical Symphony* of 1916-17 bounds along with exhilarating energy and spontaneity; and in his works of the last decade, 1941-51,

such as the ballet, *Cinderella*, the *String Quartet No. 2*, and the *Symphony No. 5*, we find the same fullness of creative power, the same acceptance of life and ability to find it good and wholesome. Prokofieff belongs to the company of Bach and Handel in this respect—not to that of Scriabin and other composers whose genius has been tinged with neurotic traits and a tendency to cultism.

IN a survey of music in the Soviet Union published in the February 1951 special issue of *MUSICAL AMERICA*, Nicolas Nabokov asserted that "it has now become possible to make a kind of Soviet index *prohibitorum*—a listing of rejected and accepted works in Russia. Since the purge of 1948 concert practices have crystallized, and they now reflect the main ideological decisions of the purge leaders." Mr. Nabokov listed the following works by Prokofieff as accepted (not exhibiting formalist tendencies): *Piano Concerto No. 3*; *Symphony No. 5*; piano sonatas No. 3 and No. 7; *Classical Symphony*; *Song to Stalin*; *Alexander Nevsky*; *Cinderella*; *Romeo and Juliet*; *Peter and the Wolf*. Rejected as formalist-Western, according to Mr. Nabokov, are all the operas, including *The Love for Three Oranges*; symphonies No. 4 and No. 6; piano sonatas No. 3, No. 4, and No. 8; the ballets *Chout*, *Le Pas d'Acier*, and *The Prodigal Son*; and most of the piano music composed before 1930, including *Sarcasms*, *Visions Fugitives*, and *Grandmother's Tales*.

Does such a categorization of Prokofieff's music make sense? Certainly not, in the case of the works cited by Mr. Nabokov. The *Symphony No. 6* does not have as much freshness and vitality as the *Symphony No. 5*, but it certainly does not represent a turn to "formalism" or "Western tendencies." If one accepts the Fifth *Symphony* on musical grounds, one must accept the Sixth *Symphony*. Exactly the same argument holds true for the piano sonatas. If the *Sonata No. 7* is "acceptable" there is no logical reason for rejecting the *Sonata No. 8*, for Prokofieff underwent no change in style or musical philosophy between the composition of the two works.

PROKOFIEFF himself has provided us with a definitive analysis of his creative evolution in an excerpt from his autobiography published in the monthly magazine *Sovietskaya Musica* in April, 1941. I quote it only in part. "The principal lines which I followed in my creative work are these: The first is classical, whose origin lies in my early infancy when I heard my mother play Beethoven sonatas. It assumes a neo-classical aspect in the sonatas and concertos, or imitates the classical style of the eighteenth century, as in the *Gavottes*, the *Classical Symphony*, and, in some respects, the *Sinfonietta*. The second is innovation, the inception of which I trace to my meeting with Tancieff, when he taunted me for my rather 'elementary harmony.' At first, this innovation consisted in the search for an individual harmonic language, but later was transformed into a desire to find a medium for the expression of strong emotions, as in the *Sarcasms*; *Scythian Suite*; the opera *The Gambler*; *Sept, Ils Sont Sept*;



Drawing by B. F. Dolbin

the *Second Symphony*, etc. This innovating strain has affected not only the harmonic idiom, but also melodic inflection, orchestration, and stage technique. The third is the element of the toccata, or motor element, probably influenced by Schumann's *Toccatina*, which impressed me greatly at one time. This element is probably the least important. The fourth element is lyrical. It appears at first as lyric meditation, sometimes unconnected with melos, as in *Conte*, Op. 3; *Rêves*; *Esquisse Automnale*; *Legend*, Op. 12 etc., but sometimes is found in long melodic phrases, as in the opening of the *First Violin Concerto*, the songs, etc. This lyric strain has for long remained in obscurity, or, if it was noticed at all, then only in retrospection. And since my lyricism has for a long time been denied appreciation, it has grown but slowly. But at later stages I paid more and more attention to lyrical expression. I should like to limit myself to these four elements, and to regard the fifth element, that of the grotesque, which some critics try to foist on me, as merely a variation of the other characteristics. In application to my music, I should like to replace the word grotesque by 'scherziness,' or by the three words giving its gradations: 'jest,' 'laughter,' 'mockery.'

In this analysis we can perceive a very healthy line of growth. The talented but not dangerously precocious boy began by imitating the classical masterpieces he had absorbed at home. Yet even at this stage his liveliness of imagination and inventiveness made themselves felt. He tells us in his autobiography: "When I was five and a half years old, I improvised a little piece and played it several times. My piece was in F major, minus the B flat, which, however, should not be interpreted as a predilection for the Lydian mode, but should rather be ascribed to the fear of touching a black key. It is hard to imagine a more preposterous title than the one I assigned to this creation, *The Hindu Galop*. At that time there was a famine in India, and the grown-ups read about it in the papers and discussed it, while I listened." At nine, in the summer of 1900, he had produced his first opera, *The Giant*, in three acts and six scenes. This work, written in piano score, was performed at his uncle's estate in the summer of 1901.

By the time he was twelve, Prokofieff was ready for the St. Petersburg Conservatory. Here again we find a parallel with the classic masters in the fertility and early manifestations of his genius.

THE MUSICAL AMERICA reviewer of Prokofieff's New York debut in 1918 put his finger on several of the composer's outstanding traits, although he growled at what he considered "the dregs of Prokofieff's" (Continued on page 26)

Guests and New Casting At Stockholm Opera

By INGRID SANDBERG

GUEST appearances by Elisabeth Schwarzkopf and Tomiko Kanazawa and partly new casts in Carmen, Thaïs, Lohengrin, Götterdämmerung and Pagliacci gave a touch of novelty to the autumn season at the Stockholm Opera. Miss Schwarzkopf sang the Countess in Mozart's The Marriage of Figaro on Sept. 25, winning approval both as a singer and as an irresistible actress, full of warmth, and with a womanly softness and a sparkling sense of humor. She made it clear that the Countess, although a few years older, is the same person as the gay and sparkling Rosina in The Barber of Seville.

A memorable revival of Lohengrin was presented on Nov. 9. Nils Grevillius conducted with restraint and firm accuracy, and Birgit Nilsson added Elsa to her list of roles. Her voice was sweet and full, her pianissimo carried beautifully, and she gave dynamic power to the dramatic passages; her portrayal of the character was touching and convincing. Set Svanholm was at ease in the title part, singing the greeting to the swan and the Grail narrative with restrained simplicity. In spite of the sharp-edged top notes, Margareta Bergström's Ortrud was commendable, and Sigurd Björling, while not at his best, was an able Telramund. As King Henry, Leon Björker sang sonorously but reacted vaguely to the dramatic situations.

Isa Quensel appeared as Carmen for the first time in Stockholm on Oct. 20. A lyric soprano, she lacks the requisite vocal volume for the part, but she showed exceptional gifts as an actress. Substituting on a single day's notice for Conny Söderström, who was ill, Sigvard Berg, as Don José, made his best contribution so far.

On Sept. 15, Mr. Björling added the role of Athanaël in Massenet's Thaïs to his repertory. He is a serious artist, and his performances never leave audiences indifferent, but the French music was not suited to his voice. His Athanaël was less a philosopher than a man of the woods. Hjordis Schymberg was a fine Thaïs on this occasion, seductive and repentant at the proper times. Sixten Ehrling conducted both Carmen and Thaïs effectively and ably.

Edith Oldrup sang Nedda in Leoncavallo's Pagliacci for the first time in Sweden on Oct. 18. Her voice sounded beautiful throughout the performance. In the first act her acting was jerky, but in the *commedia dell'arte* scene she was wholly convincing. Mr. Björling was in all respects an admirable Tonio. Cavalleria Rusticana, which completed the double bill, brought the debut of Solveig Hemström, as Santuzza; her voice was voluminous and dark in color. Bertil Bokstedt conducted both operas, showing an especially fine feeling for dramatic accent in the Mascagni score.

The annual production of Wagner's Ring took place in September. Nils Grevillius conducted the whole cycle noticeably slower than he had before. The same phenomenon could be observed in Die Meistersinger, which opened the season on Sept. 3. Nevertheless, although there were many fine effects in Mr. Grevillius' readings, his slow tempos were truly trying in the first act of Die Walküre



Sigurd Björling as Telramund

and the first act of Siegfried. The casts were largely familiar. In Die Meistersinger, Joel Berglund was a magnificent Hans Sachs in the second and third acts, and Mr. Svanholm's Walther was full of charm. Mr. Svanholm also sang Loge, Siegmund, and the two Siegfrieds. Brita Hertzberg's Brünnhilde was acceptable in Die Walküre, but less than bearable in Götterdämmerung, in which her singing was mostly shouting. Birgit Nilsson and Mr. Svanholm sang delightfully in the Brünnhilde-Siegfried duet in the final scene of Siegfried. Anders Näslund was an impressive Alberich, and Leon Björker sang sonorously as Hunding and Hagen. New to the cast of Götterdämmerung were Margareta Bergström as Waltraute and Lily Furlin as Gutrune. Gösta Björling sang Mime with fine musical finish.

Sigurd Björling's Wotan and Wanderer ranked even above his earlier performances in these parts. He has never been more impressive, more majestic and awe-inspiring. Another major event at the Stockholm Opera, to be reported in a later issue, was the world premiere of Heinrich Sutermeister's The Red Boot, on Nov. 22.

The Stockholm concert and recital schedule has been rich. Among instrumentalists have been Andrés Segovia, guitarist; Walter Gieseking, pianist; Nathan Milstein, violinist; Hans Leygraf, Swedish pianist; and the Hungarian String Quartet. Mr. Segovia played, for the first time in Sweden, music written for him by Castelnuovo-Tedesco and Villa-Lobos.

Vocal recitals have been rather few in numbers. The Finnish soprano Aulikki Rautavaara demonstrated intelligent artistry but somewhat chilly temperament. The Society of Vocal Teachers in Sweden began a project of presenting a young singer in an annual debut recital on Jenny Lind's birthday, Oct. 6, with a recital by Margareta Sjöstedt, soprano. In music by Mahler, Hugo Wolf, Honnegger, and such modern Swedish composers as Gunnar de Frumerie, Gösta Nystroem and Ake Udden, Miss Sjöstedt revealed a good voice, and both intelligence and feeling.

An important event of the fall season was the performance of a concert

version of Handel's opera Julius Caesar. It was conducted by Heinz Freudenthal, with Hjordis Schymberg as Cleopatra, Kim Borg as Caesar, Gerdi Keil as Cornelia, Uno Ebelius as Sextus, and Erik Saedén as two soldiers. The orchestra of Konsertföreningen i Stockholm and the chorus of the Musical Society also participated. Mr. Freudenthal, chief conductor and manager of the Norrköping Orchestra, interpreted the score with rhythmic vivacity and a strong sense of style. Miss Schymberg's phrasing was masterful. Mr. Ebelius' ringing tenor voice was a new and pleasant experience for this reviewer. The opera was sung in English.

Another significant feature of the autumn was a series of eight appearances by Igor Markevitch as guest conductor at the Konsertföreningen. On Oct. 3, Isaac Stern was soloist in the Beethoven Violin Concerto, and Mr. Markevitch conducted Honegger's Fifth Symphony for the first time in Stockholm. Mr. Markevitch's baton technique was personal but effective—not obtrusive, but clear, telling, and free from unnecessary gesture. On Oct. 17 and 19, the highly talented young Swedish conductor

Sixten Ehrling presented a program that included Sibelius' Seventh Symphony; Bartók's Third Piano Concerto, with Hans Leygraf as soloist; and Beethoven's Fifth Symphony. The opening of the concert season, on Sept. 19, was conducted by Carl Garaguly; his program included Franz Berwald's E flat major Symphony, Beethoven's Second Leonore Overture, and Tchaikovsky's B flat minor Piano Concerto, with Alexander Brailowsky as soloist.

Four young artists appeared during the fall season in Stockholm. Pierino Gamba manifested anew his amazing talent for conducting. Lennart Rabes, a twelve-year-old Swedish boy of Austrian descent, made his debut conducting Liszt's Les Préludes and playing the first movement of Mozart's E flat major Piano Concerto. The boy proved to be a gifted and sincere musician, and his technique as a pianist was good. Mona Nordin showed in Tchaikovsky's Violin Concerto that she is already a violinist of considerable attainments. Ann Mari Fröier gave convincing evidence of her gifts when she played Gunnar de Frumerie's Variations and Fugue for Piano and Orchestra, with Tor Mann conducting.

Concert Life in Vienna:

Furtwängler vs. Karajan

By MAX GRAF

THE Vienna concert season began slowly and uninterestingly. This great musical center, which was once a focal point of the concert life of the world, has taken on provincial traits in its non-operative activities. The poverty of the city is partially responsible for this. A large number of the generous patrons of Viennese musical institutions were driven out by the Nazis; many of them died in concentration camps. The *nouveaux riches* who became wealthy during the war through the sale of supplies and through dubious transactions and those who have become rich since the war through financial speculation have small interest in cultural things. They prefer to spend their money in night clubs and bars rather than in the concert halls, and they do not seek to win a place in established cultural circles. There is no one among them like Castiglioni, who built a theatre for Max Reinhardt, or like the bankers Goldstein and Drucker, who opened their mansions to Richard Strauss. The rich of today spend their money on country homes, American automobiles, and women, but not on music. In short, they are still barbarians.

Vienna today does not have a musical public in the old sense of the word. Before the barbaric times of Hitler the Viennese musical public was a unified whole. It had a definite taste, and it was bound by common ties. Everyone met his friends at all the important concerts. People joined in acclaiming their favorite artists. When a great virtuoso came to Vienna, the whole social world was agog, and discussed him at lunch, at dinner, in the restaurants, and in the coffee houses. I can still remember the first recitals Alice Barbi gave here, in 1889 in the Boesendorfersaal. She was entirely unknown before her debut, and there were perhaps a hundred people, lured by free tickets, in the hall. But the next morning, the whole city buzzed with news of the new singer, and her second recital was sold out. The same thing hap-

pened when Pablo Casals, totally unknown, gave his first Viennese concert in a small hall; the next day the whole city knew that a great cellist had come to Vienna, and people crowded to hear him play. Vienna no longer has such a unified public as the one that was tyrannically governed by the critical judgments of Hanslick, and its journalistic criticism today is feeble and commonplace.

POVERTY is the greatest handicap in the expansion of its concert life. Many great artists give concerts in Switzerland, but do not make the short trip from Zurich to Vienna, because Vienna is unable to pay their fees. Artur Rubinstein, for example, appeared in Switzerland but not in Vienna. Dimitri Mitropoulos conducted at the Florence Festival a year and a half ago, but has conducted no concerts in Vienna, although he could have come here from Florence overnight. Not long ago Eugene Ormandy conducted in Switzerland, but he did not come to Vienna.

Switzerland is more active musically than Vienna is. Benjamin Britten's Peter Grimes—still unknown in Vienna—had its first Continental performance in Switzerland. Stravinsky's The Rake's Progress is scheduled for production there; Hindemith's opera Mathis der Maler and Berg's Lulu have been heard in Switzerland, but these works still remain to be heard in Vienna.

Viennese musical life is enlivened mostly by the rivalry between Wilhelm Furtwängler and Herbert von Karajan. Mr. Furtwängler, the old master who combines the intellectuality of a German art scholar with sensitive musicality, conducts the Vienna Philharmonic both in Vienna and on tour. He grew to greatness in Vienna and set out from Vienna on his first tours, which made him known in Europe and America. The Viennese public honors him as a great conductor of brilliant insight. Mr. von Karajan has emerged as the most gifted of the younger generation of conductors. He is a sort of wizard

(Continued on page 23)

Five Singers Make Debuts in Second Metropolitan Week

Aida, Nov. 17, 2:00

The second performance of the Metropolitan's new *Aida* was like the first in cast, although the spirit of the performance seemed somewhat lower in tone than on opening night. Zinka Milanov was late in establishing vocal security, and only in the duet with Amonasro in the Nile scene did her voice seem entirely free; she had muffed the high C in *O Patria mia* a few moments before. George London, as Amonasro, provided the chief musical rewards of the evening. He sang superbly and acted as if he believed in his role, which was more than could be said of the strenuous-voiced Mario del Monaco, as Radames; Elena Nikolaidi sang Amneris; Lubomir Vichogonov, the King; Jerome Hines, Ramfis; Thomas Hayward, the Messenger; and Lucine Amara, the Priestess. The ballet had not improved, nor had the staging, but in the pit Fausto Cleva delivered the music magnificently and consolingly.

—Q. E.

Le Nozze di Figaro, Nov. 17

Two artists made their Metropolitan Opera debuts and six other members of the company appeared in their roles for the first time at the Metropolitan when Mozart's *Le Nozze di Figaro* had its first performance of the season on Nov. 17, with Fritz Reiner conducting. The work had been absent from the repertoire for one season. Mildred Miller, young American mezzo-soprano, made an excellent impression in her debut, as Cherubino. The other newcomer to the company was Gabor Carelli, tenor, who sang the minor role of Don Curzio very creditably. The six artists who sang their roles for the first time at the Metropolitan were Victoria de los Angeles, as Countess Almaviva; Nadine Conner, as Susanna; Cesare Siepi, as Figaro; Roberta Peters, as Barbarina; and Paula Lenchner and Margaret Roggero, as the Two Peasant Girls. The production was staged by Herbert Graf, and Zachary Solov provided the choreography for Act III.

As a whole the performance was smooth, with moments of great beauty; but it did not achieve high distinction. Mr. Reiner conducted with the utmost technical skill; everything sounded, but he did not impart much merriment or glow to the opera. Nor

did most of the singers achieve the elegance of style and dramatic finish needed for a wholly satisfactory performance of this exquisitely written music.

Miss Miller looked charming as the irrepressibly amorous page, and she managed the boyish awkwardness of the character adroitly. Her voice was fresh in quality, always adequate in volume, and securely on pitch. At times she might have achieved a smoother legato and more nuance of phrase, but her singing was so vigorous, so spontaneous that the audience was delighted. She was obviously a good musician and an attractive actress. Mr. Reiner took her first aria, *Non so più, too fast* to give her time to do much in the way of shaping and coloring, but he provided an admirable accompaniment for *Voi che sapete*, which she sang with both imagination and technical skill.

The best thing about Cesare Siepi's Figaro was its dash. He conceived the role naturalistically, creating a younger and more mischievous Figaro than those we usually encounter in the opera house. His rich, dark voice sounded well in much of the music, but his singing lacked mobility and surety of focus in some passages. He was not as meticulous about attacks and rhythmic accents as he should have been. It seemed that the musical freedoms he allowed himself arose from his dramatic conception; but it would be perfectly feasible to keep the breeziness and attractive youthfulness of his characterization while being stricter in technical details. Nonetheless this was a superior Figaro, with the makings of a memorable one.

Since Victoria de los Angeles is one of the finest young vocalists now before the public, in range of style and technical accomplishment, I had looked forward eagerly to her performance as the Countess. That her singing was a bit disappointing meant to me simply that she has not yet achieved near perfection in the role. As it was, hers was far and away the most beautiful and finished vocalism of the evening. She was a little nervous and tonally edgy in the aria, *Porgi amor*, but she sang the aria, *Dove sono*, exquisitely; and her performance in the duet, *Sull'aria*, with Miss Conner was one of the high points of the evening. Her tone was subtly colored and her trill in *Dove sono* was tremendously exciting in its clarity and pulsating brilliance. Her top voice was hard and inflexible at this performance.

Miss Conner's Susanna was vitally sung. She did not bring much refinement of musical or dramatic detail to the role, but her singing was clear, pleasant in quality, and technically accurate. The enchanting tenderness of the aria, *Deh vieni, non tardar?*, evaded her. Miss Peters was a pert and appealing Barbarina, but she could refine the tonal coloring and phrasing of the "Pin" aria. Paula Lenchner and Margaret Roggero, like Miss Peters, looked well, and they gave their duet much more secure performance than it usually gets.

In familiar roles were John Brownlee, as Count Almaviva; Jean Madeira, as Marcellina; Salvatore Baccaloni, as Don Bartolo; Alessio de Paolis, as Don Basilio; and Lorenzo Alvary, as Antonio. Neither Mr. Brownlee nor Mr. Baccaloni was in



Renato Capecchi as Germont

his best voice, but both took pains with their roles and were helpful to their fellow singers in the ensembles. The others also performed spiritedly. Mr. Reiner should have let the chorus sing out more strongly. He treated the choral episodes rather in the manner of the Prisoners' Chorus from *Fidelio*. The little dance episode in Act III was tastefully done and properly unobtrusive.

—R. S.

Rigoletto, Nov. 19

The Metropolitan's new production of Verdi's *Rigoletto* had its second performance of the season on Nov. 19. The cast and the conductor remained unchanged from the first performance. Alberto Erede brought out many hidden beauties in the score—beauties hidden not by Verdi but by the blight of routine performances and superficial interpretations that any opera as popular as *Rigoletto* is bound to suffer. If this restudy of the work had done nothing more than to remove the grime of such routine it would have been justified. All of the artists performed with a spirit which matched the handsome new scenery and costumes.

The most distinguished singing of the evening was accomplished by Leonard Warren, in the title role, and by Hilde Gueden, as Gilda. Not only did they deliver their solo arias excitingly but they blended their voices beautifully in the ensembles. Miss Gueden is not the most dramatically subtle Gilda imaginable, but she sings Verdi's music with wonderful vitality, body of tone, and technical brilliance. Artists sometimes sing Mozart like Verdi, invariably with bad results; Miss Gueden sings Verdi like Mozart, with interesting and often very delightful results.

Richard Tucker's voice rang out stirringly in the climaxes, but he did not show much interest in any tone less than mezzo-forte in volume. The others in the cast were Alois Pernertorfer, as Sparafucile; Jean Madeira, as Maddalena; Thelma Votipka, as Giovanna; Norman Scott, as Monterone; Clifford Harvuot, as Marullo; Paul Franke, as Borsa; Lawrence Davidson, as Count Ceprano; Anne Bollinger, as Countess Ceprano; Margaret Roggero, as the Page; and Algard Brazis, as the Chief Guard.

When *Rigoletto* is performed with as much zest and dramatic impact as it was on this occasion, even the inferior passages do not have the disturbing effect that they do in hack presentations. One realizes once again that much of the opera is music of purest genius, even if it is both popular and sufficiently vulgar to horrify connoisseurs who forget that Shakespeare, too, could be vulgar.

—R. S.

Le Nozze di Figaro, Nov. 21

The second performance of Mozart's opera was quite lifeless, on the stage, in the pit, and in the audience. As dozens of quips and sallies passed



Giacinto Prandelli as Alfredo

without acknowledgment, one was left to mourn that this comedy has not yet been transformed here into understandable form—in other words, sung in English.

The same cast cut its listless capers, with only Mildred Miller as Cherubino lightening the proceedings and Victoria de los Angeles' beautiful voice providing some jeweled moments of sound. Cesare Siepi did not seem quite at ease as Figaro; neither did Nadine Conner as Susanna. If these two central figures do not sparkle, there is little hope for the rest. John Brownlee was the Count; and others included Jean Madeira, Roberta Peters, Paula Lenchner, Margaret Roggero, Salvatore Baccaloni, Alessio de Paolis, Gabor Carelli, and Lorenzo Alvary. Fritz Reiner conducted with authority but seemed unwontedly subdued.

—Q. E.

Aida, Nov. 22

Nell Rankin, a young American mezzo-soprano from Montgomery, Ala., made her Metropolitan debut as Amneris in the Thanksgiving night repetition of Verdi's *Aida*. Although this was her first appearance with a major American opera company, she did not approach her assignment without previous experience. In 1949-50 she was a regular member of the opera company at Zurich, Switzerland, and sang in 126 performances there in eight months. Competing in the international contest at Geneva, she became the first American ever to win a first prize. As a result of this success she was engaged in 1950-51 by a number of European opera houses, including the Vienna State Opera, where she sang Amneris, and La Scala in Milan, where she took part in Verdi's *Requiem*. Her only previous New York appearance in opera, before she left for Europe, was as Amneris with Alfredo Salmaggi's company at the Brooklyn Academy of Music.

In her first appearance on the Metropolitan stage, Miss Rankin showed herself to be theatre-wise and well (Continued on page 17)



Mildred Miller as Cherubino



Nell Rankin as Amneris

Ballet Thrives in Paris; Music Broadens Horizons

By HENRY BARRAUD

THESE days, when nearly every branch of theatre business is complaining that it is experiencing a more or less grave crisis, one branch of the industry continues to enjoy as insolent a prosperity in Paris as ever—the ballet. Every Wednesday evening the Opéra is sold out for its ballet evening. The Opéra-Comique is beginning to follow suit, and at the same time three independent companies have shared since the beginning of October in the favor of a public that seems to be inexhaustible.

The Ballets des Champs-Élysées fired the opening volleys at the Empire Theatre, located on the very democratic Avenue Wagram. It is difficult to guess what role the Ballets des Champs-Élysées will play in the future history of the ballet, since the present company no longer bears any relationship to the company that at the beginning carried this glorious name. Be this as it may, it is only fair to recognize that the company has the merit of having salvaged some of the best ballets from the earlier repertoire—notably Sauguet's *Les Forains*—and of commissioning certain new ballets with freshness and attractive ideas, such as the *Romanza Romana* of Pierre Petit. But the productions suffer from the limited means with which they are staged. To be sure, this is the tradition of the Ballets des Champs-Élysées, and it is a sensible one.

FROM the beginning, the Ballets des Champs-Élysées was forced to make capital of a style derived from its very poverty. In some of the décor, in some of the curtains transfigured by the magic of Christian Bérard, a dreamlike atmosphere was created around the characters. But these characters were represented by artists whose enthusiasm was matched by their technical skill—Roland Petit, Jean Babilée, Nathalie Philippart. Today, these stars are scattered, and the company is lacking in first-line performers. When Jacqueline Moreau, a fugitive from the opera, appears on the scene to give a brief exhibition of her skill, she gives the impression of providing a dancing lesson to her colleagues.

On the other hand, the ballet of the Marquis de Cuevas, which followed the Ballets des Champs-Élysées at the Empire Theatre, possesses a pleiadé of stars, and is able from time to time to give an entire evening of pure dance, presented for the delectation of the public by such artists as Rosella Hightower, Marjorie Tallchief, Harriett Toby, Ana Ricarda, George Skibine, George Zoritch, and Serge Golovine. The high quality of these programs and the delirious enjoyment they give sold-out houses demonstrate conclusively that it is the qualities of the individual dancers that count above all else in ballet. With artists of this quality it would be possible to give an entire ballet bill with no décor except curtains.

A further reason for the success of the Grand Ballet de Monte Carlo seems to me to reside in a sort of vulgarization of classical dance, a stretching of the canons on which it rests by the introduction into its vocabulary of formulas borrowed from other forms of dance and even from the music hall. Compared with the Paris Opéra Ballet, the De Cuevas

company seems less pure and less distinguished but certainly more accessible to a large public.

THE third ballet group to attract full houses, this time at Théâtre des Champs-Élysées, was that of Katherine Dunham. Miss Dunham created a sensation three or four years ago when she and her company visited Paris for the first time. Both public and the critics were violently shaken by the dynamism of this primitive art. When Miss Dunham and her company appeared again a few months later, however, it was impossible not to feel a certain disquiet. The audience expected to see again the raw product of the tropics it had admired at first, but the product now offered by Miss Dunham seemed to take on a manufactured aspect. This year the deception was completely apparent in the second and third parts of Miss Dunham's performance. The first part was seductive. It consisted of savorous Latin-American folklore, picturesque, and suffused with a poetry now mysterious, now languishing, now erotic, and now naïve, with all the marks of authenticity.

The compositions were danced by creatures of magnificent plastique, capable alike of the frenzies, the languor, and the acrobatics required by the choreography. In the second part of the program, however, we were transported to Broadway, and I am not altogether sure that Broadway as Miss Dunham represented it would win the approval of New Yorkers. But at least this part of the performance was not pretentious. The third part of the program, which presented ritual dances reworked by the imagination of a learned and sophisticated choreographer seemed pretentious. As a result, the air of authenticity disappeared, and the sense of originality with it. Suddenly, the movement and the miming of Miss Dunham's dancers began to resemble strangely that of Serge Lifar's corps de ballet at the Opéra. Obviously, this is not what we hoped for from Miss Dunham.

AFTER this excursion into the world of the dance, it would be a pleasure to return to that of pure music. But the orchestral season has scarcely begun, and for evidence of

tional gifts and has given him support and encouragement in the development of his career. Martinon is a talented composer with a lyric temperament. Evidence of these gifts is given by his Psalm, which he wrote while he was in captivity and which was played in Paris during the German occupation before an audience that was doubly conquered—by the moving accents of the music and by the violent invective it expressed toward the occupying forces.

As a conductor Mr. Martinon seems to me to follow essentially in the path of his teacher and friend Charles Munch. Although he possesses a somewhat less powerful plastique, he brings his master to mind with the elegance of his gesture and the extremely lively persuasiveness of his interpretations. Naturally he does not yet exert upon the musicians of the orchestra the degree of magnetism exercised by the director of the Boston Symphony, but his authority is already very great and his technical mastery complete. I have heard him conduct the slow movement of Rousset's Fourth Symphony with an emotion, a flexibility, and a subtlety that have probably never been equalled in this work, so austere and so difficult of access.

The presence of this young conductor at the head of the Concerts Lamoureux has considerably disrupted the complacent routine that has characterized the oldest of our Paris orchestra societies for a good many years. With quiet audacity he bypassed the almost obligatory inclusion of Beethoven's Fifth Symphony in his opening concert, announcing instead Stravinsky's *Le Sacre du Printemps*. Contrary to all expectations, the box office justified his move. Continuing along the same line, Mr. Martinon has announced one after another an unusual number of contemporary works.

BUT I should like to speak of quite another subject, of more general nature, which reaches beyond the boundaries of the capital and even of the frontiers of France. In the domain of music, as in the political domain, the Europe of earlier days is little by little coming back to life and discovering a spiritual communion that is more fundamental than the opposing tendencies manifested by national schools.

During the war, French musicians, living immured, produced their music in isolation, with an effervescence that was remarkably fecund. One thinks of the best works of Messiaen, Rivier, Honegger, Delvincourt, and Delannoy, dating from this period.

After the liberation, when the windows opened again, French musicians first became aware of the growth of a new English school. Their attention was next attracted across the frontiers to the Swiss school with Frank Martin, and the Belgian with

of comradeship with a number of them. Whenever they felt able to speak in confidence, they poured forth their bitterness. The twelve commandments for composers, promulgated by Dr. Goebbels, weighed heavily on their shoulders. These precepts, to be sure, discredited themselves by their unfathomable stupidity. But the chaos that resulted was evident in the way in which German technicians took refuge in a kind of desperate concentration on technique, based on counterpoint and fugue.

AFTER the darkness of the war years and of the years immediately following it was natural to wonder what sort of renewed musical contact would be made between France and Germany—two countries traditionally ranged against each other, each possessing customs and ways of living and thinking directly opposed to those of the other and that tended to obliterate all that might otherwise unite the two countries.

This question gave special interest to a recent trip I made to observe musical activities in the principal centers of the West German radio—Baden-Baden, Stuttgart, Munich, Frankfurt, Cologne, and Hamburg. In Germany, as in France and all the other countries of Europe where the radio is a state-controlled agency, nearly all creative musical activity is concentrated in broadcasts. It is the practice of the French radio to combine in each program classical and modern works in a way intended to indicate the relationship of one to the other. The German radio stations present a large number of concerts devoted entirely to contemporary music. These are presented under the supervision of specialists whose competence is altogether stupefying.

A considerable amount of foreign music, and particularly of French music, is introduced in the programs of the German radio. A particular interest is shown in French and Italian music, which the German radio considers to be the richest and most dynamic in the modern world. This point of view appears to be held generally by cultivated German musicians who by now have lost the superiority feeling about their own national music, which their glorious past inculcated in them. They consider all the years that have passed since the coming on to the scene of Hitler to be a gulf across which they have not yet succeeded in moving. In point of fact, present-day German musical production seems to be going through a period of adaptation. A good many of those musicians who before the war tried timidly to evade the aesthetic regulations of the regime by risking, with a million fugatos linked one to the other, a step in the direction of Hindemith, are seeking, now that they feel themselves to be truly free, a new discipline.

The twelve-tone system has offered them its heady combinations. Wolfgang Fortner, a musician of great talent, already well known before the war, is one of the most fervent twelve-tone composers. His young disciple Henze, a composer of authentic temperament, is regarded by many in West Germany as the most promising composer of the future. Another advocate of twelve-tone music, the young Zimmermann, played for me in Cologne a violin concerto in which he has applied the system freely and with great flexibility. The music develops naturally on a very rhythmic basis and with extreme precision and nervous energy, qualities that are rare in most twelve-tone work.

WHILE the twelve-tone system generally impedes the French composers who undertake to use it, it is a more natural means of approach for German musicians. Nevertheless, they are deeply interested in the experiments of the young French composer Pierre Boulez, who adheres to

(Continued on page 13)

**Ballet is escaping the general sag
in the Paris entertainment business.
More important, France is constantly
achieving a better artistic rapport
with her neighbors—even Germany**

the production of the last few months it is still necessary to wait until the major premieres of the season take place in the course of the winter. One event of great importance has, however, already taken place. This is the accession to the conductor's desk and the presidency of the Association des Concerts Lamoureux of Jean Martinon. This young conductor (he is about forty) began his career as violinist in the Société des Concerts under the direction of Charles Munch. Mr. Munch recognized his excep-

Chevreuille. After a delay of a couple of years to bind up certain wounds, French musicians rediscovered the humanized Italy, where Petrassi, Ghedini, and Dallapiccola carry high and courageously the banner of one of the most brilliant contemporary schools of music.

During all this time, what was happening in Germany? I had personal memories of my pre-war contacts with German colleagues, and of the festivals of contemporary music at which I established relations

Swan Lake and Lilac Garden

Enter City Ballet Repertoire

FOR the first time in its relatively brief but vital career, the New York City Ballet dug into the conventional repertoire when it presented, on Nov. 20, the premiere of its version of *Swan Lake*. The choreography (insofar as it actually differed in detail from the usual plan followed by ballet companies all over the world) was by George Balanchine; the décor was by Cecil Beaton; the music, of course, by Tchaikovsky.

It remains to be seen whether this classical revival will establish a trend. This company, first as Ballet Society and later in its present official form, had never before revived anything of earlier vintage than Balanchine's 1928 *Apollon Musagète*. Lincoln Kirstein, general director, has preferred to devote his resources to staging new works, many of them by Balanchine but an increasingly large percentage by other choreographers.

When the *Swan Lake* production was announced there was a great deal of wailing and gnashing of teeth by people who thought that the forward-looking ideals of the company were being compromised. Actually, a new *Swan Lake* that was simply a replica of other down-at-the-heels *Swan Lakes* in other repertoires would have been indefensible; but the new production fully justified itself by being both creative and successful.

Some of the dubiety that attached to the enterprise colored the program note, which stated rather apologetically that this was the "first older work to be revived in sixteen years of collaboration between George Balanchine and Lincoln Kirstein in some fifty works." It went on to say that Mr. Balanchine had not based his choreography on Lev Ivanov's 1895 version for the Maryinsky Theatre in St. Petersburg (there had been an earlier, unsuccessful 1877 version by Julius Reisinger, but the Ivanov steps are the ones that have been so variably reproduced in all subsequent *Swan Lakes*). "Balanchine's basis," the note said, "is not Ivanov's choreography (or what he can dimly recall of it), but the great score itself. . . . Only the adagio and the cygnets' dance are familiar."

In view of what actually happened on the stage, Mr. Balanchine's elaborate disclaimer of Ivanov seemed a little disingenuous. Perhaps he recalled a good deal more than he thought he had, for there were a great many passages that were more than reminiscent of other post-Ivanov versions. Balanchine's *Swan Lake* is essentially what other *Swan Lakes* have been and are—the second act of the original prologue-and-three-act ballet. There are differences, however. A good deal of incidental mime is pruned away, and there are several attractive insertions from other parts of the score (including the beautiful third-act finale), so that the whole ballet makes a more shapely whole. It is, in reality, a pocket-size version of the whole story rather than merely a set of shabby, half-remembered divertissements. The whole has a distinctly Balanchine flavor.

Aside from new movement that Balanchine has given the 24 girls he uses in the corps—movement wonderfully personal yet classically detached in style and ideally suited to the dancers he himself trained—the most striking feature of the production was Cecil Beaton's setting. Paint-

ed in sharp-lined white on black in the style of Altdorfer, Deutch, and Dürer and bathed to a steely blue by Jean Rosenthal's lighting, the backdrop set the scene as a wild, rocky valley. White swans, first gliding realistically across the stage and then appearing from the wings in bone-white tutus and bodices, moved against this setting. The whole effect was one of real enchantment, a fairy tale world come alive.

The central roles were taken by Maria Tallchief, as Odette, the swan queen, and André Eglevsky, as her human discoverer, Prince Siegfried. Both danced very brilliantly, but both fell somewhat short of their surroundings in dramatic projection. In the end it was the girls of the corps who were the stars, for Balanchine's finest creative abilities went into the ensemble movements he devised. The swans glided and spun, moving as if by natural impulse into patterns far more complex and subtly evocative than in the older version. There were circles and arcs and curves and intersecting curves in his design, all harmonious and very satisfying in their grace.

Miss Tallchief danced with the patrician detachment and spring-steel line that are her most notable characteristics. In a way this war for the good, and her Odette seemed really of another world. But her performance missed the human side of the swan-queen—the capacity for love that is needed if the story is to have romantic poignance. Her Odette was little different from her Fire Bird; they should be different species. Mr. Eglevsky, if he did not seem the acme of masculine gallantry, danced extremely well, notably in a new variation set to music borrowed from another act.

Two of the subsidiary swans had variations—one in a pas de trois by Patricia Wilde, who stopped the show, and one in a group dance for eight swans by Yvonne Mounsey, who did not do as well. As always in *Swan Lake*, the dance of the four cygnets, unchanged here, completely captivated the audience.

The only unseemly feature was the really horrid performance of the score. Leon Barzin started things much too fast and kept speeding up beyond the bounds of sensibility all the way through. The violin in the adagio sounded like a wildcat in dire need of something.

The other ballets were *Mother Goose Suite*, *The Cage*, and *Bourrée Fantasque*.

—J. H. JR.

Four Temperaments, Nov. 22

George Balanchine's *Four Temperaments* was revived by the New York City Ballet on Nov. 22, after being absent since 1948, on a program that also included *Symphonic Concertante*, *Orpheus*, and *Cakewalk*. Paul Hindemith's eloquent music was of course retained. The Kurt Seligman costumes were not used, and the ballet was danced in practice costumes, with only Jean Rosenthal's lighting to add accent and dramatic atmosphere to the movement. In many respects this was an advantage, for the over-elaborate Seligman costumes had obscured much of the movement, and the choreography of *Four Temperaments* is as original and venturesome as any that Balanchine has produced. His use of distortion, of new interpre-

tations of classical ballet technique, is masterly. The dance does not have the same style and psychological effect as the music, but it parallels it in a curiously effective way.

Four Temperaments displays the strength of the company to an impressive degree. The Theme was superbly danced by Beatrice Tompkins, Yvonne Mounsey, and Melissa Hayden, with Brooks Jackson, Jacques d'Amboise, and Francisco Moncion as their respective partners. In this movement Balanchine turns classic technique inside out. The three women performed the tricky turns, beats and other movements with flawless line, suspension, and intensity. *Four Temperaments* also contains two of Balanchine's best male solos. Herbert Bliss danced his solo in the First Variation: *Melancholic*, with limpid ease; and Todd Bolender was as telling as ever in the Third Variation: *Phlegmatic*, although here one missed Seligman's ingenious costume. Maria Tallchief was nothing short of magnificent in the Second Variation: *Sanguinic*, and Nicholas Magallanes was admirable as her partner, if rather inadequate technically in his brief solo. Tanaquil LeClerc danced in the Fourth Variation: *Choleric*, with the startling abandon of a true virtuoso. Nicholas Kopeikine, the piano soloist, and Leon Barzin and the orchestra performed the score a bit sketchily but with sufficient rhythmic security to help the dancers.

Diana Adams, one of the loveliest and stylistically aristocratic artists in the company, and Miss LeClerc were the soloists in *Symphonic Concertante*. Nicholas Magallanes, Francisco Moncion, and Maria Tallchief had the leading roles in *Orpheus*. Janet Reed, Patricia Wilde, Yvonne Mounsey, Herbert Bliss, Doris Breckenridge, Frank Hobi, and Jilana had their familiar roles in *Cakewalk*. Mr. Hobi and Miss Reed were in excellent form in their solos. But *Cakewalk* grew boring long before the performance was completed.

—R. S.

Swan Lake (Repeat), Nov. 23

George Balanchine's new version of the second act of *Swan Lake* had its second performance on Nov. 23. The rest of the program was made up of his *Prodigal Son*, *A la Française*, and *La Valse*. These four works illustrated Balanchine's amazing versatility, for each was in a different genre and each was rich in

technical invention as well as theatrical flair. Maria Tallchief was fabulously elegant and impeccable in technique as Odette, and André Eglevsky has never danced more buoyantly than he did as Prince Siegfried. Both of them can still enrich their roles emotionally, but they will scarcely be able to surpass themselves technically. The corps was still nervous and edgy but meeting the challenge of the brilliant choreography with exciting bravura. Patricia Wilde and Yvonne Mounsey worked too hard in their solo variations, but they also were obviously inspired by the scintillating movement provided for them.

Hugh Laing and Yvonne Mounsey gave inspired performances as the *Prodigal Son* and the *Siren*, and Leon Barzin conducted the Prokofiev score with especial eloquence. Melissa Hayden was a mischievous Sylphide in *A la Française*, with André Eglevsky and Janet Reed as her colleagues in leading roles. The Duffy backdrop used as scenery added zest to the performance. As if to prevent the overlong program from sagging, Tanaquil LeClerc and her fellow artists danced *La Valse* with an intensity that roused the audience to cheers.

—R. S.

Jinx, Nov. 24

Lew Christensen's macabre circus fantasy, *Jinx*, headed the bill at the matinee of Nov. 24, with Todd Bolender dancing the name part in poignant fashion. Janet Reed, Frank Hobi, and Herbert Bliss had other leading roles. The ballet seems to lessen in impact as it progresses, for there is something tiring in the effort to create horror after the bad-luck clown is murdered and returns to haunt his tormentors—a horror that never quite materializes. It is a gloomy opener. The brilliance of *Pas de Trois*, with Maria Tallchief, Nora Kaye, and André Eglevsky, restored a better taste to the program, which grew progressively brighter with the forceful dancing of Melissa Hayden in *The Duel* and the dazzling gaiety of *Cakewalk*, in which Janet Reed distinguished herself as the *Wallflower*.

—Q. E.

Standard Repertoire, Nov. 27

Although it postponed Antony Tudor's revival of *Lilac Garden* until Nov. 30, the New York City Ballet (Continued on page 32)



Maria Tallchief as Odette in the New York City Ballet's new version of *Swan Lake*

Melton-Poppa

Seven Opera Companies Heard in Philadelphia

GRAND opera, during the month of November in Philadelphia, opened with a performance of *La Traviata*, given by the Philadelphia Civic Grand Opera Company at the Academy of Music on the 2nd. Delia Rigal sang her first Violetta here, presenting the part in the grand manner, if with uneven vocal results. She was especially good in the final act. Robert Merrill returned to this city in the role of Germont, his first performance of it here. His voice sounded rested and in beautiful condition, and he showed the effects of Arturo Toscanini's coaching in his sound vocal treatment of the part. Constanzo Gero, a tenor new to this city, was a light-voiced Alfredo, creating a rather pallid impression. Giuseppe Bamboschek conducted with rare insight.

On Nov. 6, the New York City Opera Company invaded the Academy for the first time, offering its delightful production of Prokofiev's *The Love for Three Oranges*. Laszlo Halasz conducted a knowing performance of this bubbling fantasy. The singers included Robert Rounseville, Gean Greenwell, Elaine Malbin, David Lloyd, Ellen Faull, Richard Wentworth, Carlton Gauld, and others. With the intricate story not printed in the program, the audience was somewhat confused and slow in showing its approval.

The Philadelphia-La Scala Opera Company presented its November contribution on the 8th—*Madama Butterfly*, with Eleanor Steber giving a vigorous performance in the title role. Physically she is not an ideal interpreter of Cio-Cio-San, but much of her singing was compelling, and she successfully braved the high D flat in her entrance scene. Norman Kelley sang Pinkerton with varying results, and sometimes his voice sounded very fine indeed. Excellent was the Suzuki of Lorraine Calcagno, and Claudio Frigerio's authoritative Sharpless is well known here. Carlo Moresco conducted rather unevenly.

An organization known as the Opera Association of New York presented a performance of Tchaikovsky's rarely given *Mazeppa*, at the Academy of Music on Nov. 9. This Ukrainian company gave a vocally strong but dramatically weak account of what sounded like a rich and beautiful score. Michael Feivsky conducted with enthusiasm.

On Nov. 20, the Metropolitan Opera opened its local season at the Academy with its restaged *Aida*. The identical cast that opened the New York season was heard. Elena Nikolaidi, Mario del Monaco, and George London made their debuts here, the last named making an outstanding impression as Amonasro. Zinka Milanov, the *Aida*, was in unusually fine voice during the Nile and tomb scenes, and she was the only member of the cast who seemed able to float a pianissimo.

Opera was also served on Nov. 24 by the Co-Opera Company. This modest group presented a double bill of Ravel's *L'Heure Espagnole* and Pergolesi's *La Serva Padrona*, at the mid-city YWCA. Both operas were sung in English and presented with commendable enthusiasm and unpretentious resources.

On Nov. 29, the Philadelphia Civic Grand Opera gave a well-rounded performance of *Carmen*, with

Claramae Turner in the title role. She has yet to work out some of the details of the part, but her engaging portrayal carried strong promise for it had genuine temperament. Kathryn Blum, an exceedingly pretty girl, was new as Micaela and sang the demanding third-act aria with great composure and musicality. Kurt Baum and Martial Singher were the Don José and Escamillo, and John Lawler sang Zuniga.

The month concluded with the Charles L. Wagner production of *La Traviata*, staged at the Academy on Nov. 30. Beverly Sills was an admirable Violetta, singing the scale passages of *Sempre libera* with more dash and flexibility than anyone within this writer's memory. Her second act was effectively planned and carried out. Edward Dunning, the Germont, sang the *Di Provenza* aria well, and John Alexander was a more than acceptable Alfredo. Armando Aliberti's conducting was characterized by unusually brisk tempos, intertwined with some genuinely beautiful effects.

The Philadelphia Orchestra gave an all-French program on Nov. 2, 3, and 5, with Martial Singher as soloist. The baritone offered three excerpts from Berlioz' *La Damnation de Faust*, Rameau's demanding and heroic *Invocation and Hymn to the Sun*, Duparc's lovely *Phidylé*, and Ravel's *Don Quichotte à Dulcinée*. The singer was in only tolerably good voice. Eugene Ormandy conducted this diversified program, offering Debussy's *La Mer* and Chausson's B flat major Symphony as his principal contributions.

The orchestra presented the local premiere of William Schuman's Sixth Symphony in its concerts on Nov. 9 and 10. This composition made an impressive effect, granted that it is not easy music to comprehend on first hearing. The balance of the program contained Handel's D major Concerto and Alexander Brailowsky's labored account of the solo part in Beethoven's Fifth Piano Concerto. Mr. Ormandy and the orchestra were in fine form.

William Kincaid was soloist in the orchestra's Nov. 16 and 17 program, playing in Telemann's A minor Suite for Flute and String Orchestra. His artistry had its familiar clarity and ease. Mr. Ormandy gave an excellent reading of Brahms's Fourth Symphony and a lustrous performance of the Albéniz-Arbós Iberia. Ravel's *La Valse*, which drew bravos from the audience, brought the concert to a close.

In the Nov. 23 and 24 program the orchestra presented Verdi's towering *Requiem*. Mr. Ormandy did an altogether superb job in one of the rare large-scale performances in Philadelphia of this masterpiece. Frances Yeend, Nan Merriman, Andrew McKinley, and Mack Harrell were the soloists, and the combined choruses from Temple University and the University of Pennsylvania accomplished wonders with the great choral passages.

Prokofiev's Second *Romeo and Juliet* Suite was given its local premiere in the orchestra's program for Nov. 30 and Dec. 1 and 3. The rather gaunt and ascetic score was exceptionally effective. Debussy's *Danse Sacrée* and *Danse Profane* were beautifully played, with Marilyn Costello,

first harpist, as soloist. Ibert's colorful *Escapes* and Brahms's F major Symphony completed Mr. Ormandy's well-planned program.

The first of the orchestra's student concerts took place on Nov. 14. Mr. Ormandy conducted, sharing the spotlight with Beverly Ann Wolff, mezzo-soprano, who was heard in Falla's Seven Popular Spanish Songs, and Mr. Kincaid, who played Kent Kennan's affecting *Night Soliloquy*. Miss Wolff has a bright, clear voice, and she sang with admirable poise.

The Curtis String Quartet opened the series of free concerts at the Free Library of Philadelphia on Nov. 7, presenting a Beethoven quartet, arranged from his E major Piano Sonata; Cherubini's Quartet No. 1, in E flat major; and Dohnányi's Quartet No. 2. The ensemble played with superior musicianship.

Milhaud's *Sacred Service* was sung for the first time here and the third time anywhere in Keneseth Israel Synagogue on Nov. 16. Frederick Royce conducted the work, and Arthur Wolfson, cantor, sang the solo portions. The score, using ancient chants, was invested with great dignity and reverence.

Recitals in November were scarce here. Elena Nikolaidi appeared at the Academy of Music on Nov. 27, in her first concert appearance in this city. She used her admirably placed voice with much skill, but her program of lieder, operatic arias, and Greek folk songs suffered from insufficient variety of tonal color and superficial interpretations.

Rita Kolacz, a young soprano with an amazingly beautiful voice of genuine power, gave a recital in Music Center Studios on Nov. 18.

A memorial concert for Olga Samaroff, sponsored by the Matinee Musical Club of Philadelphia, enlisted the services of Paula Lenchner, soprano; Eugene List, pianist; and Carroll Glenn, violinist, in the ballroom of the Bellevue-Stratford Hotel on Nov. 13. Mr. List eulogized the late teacher and pianist. All three young artists were in admirable form in a variety of works.

—MAX DE SCHAUENSEE

Boston

(Continued from page 3)

For his final Boston program, Mr. Monteux had assembled three Wagner and three Debussy items, which, on paper, looked a little too comfortable, like old shoes. But the performance made the difference! With his instinct for correct tempos and his demands for an orchestral texture of utmost clarity, he made overly familiar music sound fresh and new. The *Prelude to Parsifal*, Siegfried's Rhine Journey and Death Music from *Götterdämmerung*, and even the *Tannhäuser Overture*—faded victim of countless desultory performances—were marvelously exciting.

Gigues, Jeux, and two excerpts from *The Martyrdom of St. Sebastian* added up to quite a large amount of Debussy of substantially the same style, since they were composed within three consecutive years. But the conductor's Gallic, subtle and delicate, but never brittle, interpretations completed just about a perfect symphonic program.

Mr. Monteux had made the same effect in the Nov. 23 and 24 program, which included the Bach-Respighi *Passacaglia and Fugue in C minor*, Mendelssohn's *Scotch Symphony*, Hindemith's *Mathis der Maler*, and Strauss's *Till Eulenspiegel*. To the Sunday subscribers on Dec. 2 he offered the same fare. To the Tuesday audience on Nov. 20 he had presented Beethoven's *Coriolanus Overture* and *Pastoral Symphony* and his superlative, probably definitive reading of Stravinsky's *Le Sacre du Printemps*.

Symphony Hall audiences, which almost never rise to greet guest con-

ductors, did so when Mr. Monteux first appeared at two of the concerts.

On Nov. 2 and 3, Richard Burgin conducted the American premiere of Lukas Foss's Second Piano Concerto, which he had had to learn in a hurry. Since performed in New York, the work seemed bright, fresh, and meritorious, if too long, overdeveloped, and overelaborated. The composer was the soloist.

Also played were the *Overture to Weber's Der Freischütz* and Brahms's E minor Symphony.

The following week Mr. Burgin presented the *Overture from Mendelssohn's A Midsummer Night's Dream* music, Haydn's Cello Concerto, and Strauss's *Don Quixote*. Gregor Piatigorsky was the cello soloist in the last two works. The concert represented superior music-making, although Mr. Piatigorsky's share was not of that imposing near-perfection that he usually musters. A word must be said especially for the splendid performance of the role of Sancho Panza, in *Don Quixote*, by the orchestra's excellent first violinist, Joseph De Pasquale.

The most recent visitors in the Richmond Celebrity Series were the Reginald Kell Chamber Players, at Jordan Hall on Nov. 25. Everything went beautifully, for the associates of the clarinet virtuoso were fine musicians—Isidore Cohen, violinist; Joel Rosen, pianist; and Helen Bullis, cellist. The program was, perhaps, too long, consisting as it did of Beethoven's B flat major Trio, Op. 11; Mendelssohn's D minor Trio; Bartók's Contrasts; Milhaud's 1936 Suite; and Brahms's A minor Clarinet Trio.

Just one week before, Rudolf Serkin had appeared in the same series, at Symphony Hall. He played admirably, but the advisability of his programming was certainly debatable for he confined himself to three Beethoven sonatas—the *Moonlight*, *Waldstein*, and *Hammerklavier*.

Joseph Szigeti, that paragon of good taste and aristocratic style, afforded a fine afternoon of violin playing at Jordan Hall on Nov. 11, and Friedrich Gulda, in his Boston debut at Jordan Hall on Nov. 4, played a big and demanding program with mature technique and obvious instinctive musicianship and intellect.

For two years past, the three concerts each season by the Zimber String Sinfonietta have cast luster on the local musical scene. The first appearance this season of the ensemble of Boston Symphony men, on Nov. 28, was beyond all doubt a brilliant event. Here was string playing of silken smoothness and accuracy, richly toned, aristocratically phrased, and blended into a perfect technical ensemble. There were just four pieces: Dell' Abaco's absorbing *Sonata da Chiesa*, Vaughan Williams' *Concerto Academic*, Stravinsky's *Apollon Musagète*, and Mozart's *Symphonic Concertante*, K. 364. The soloists were Joseph Fuchs, violinist, and his sister Lillian, violist, both fine musicians.

The New England Opera Theatre began another season at the Boston Opera House on Nov. 11 with Puccini's *La Bohème*, one of its best productions, musically and stagewise. The admirable David Lloyd was Rodolfo, and Nancy Trickey gave a very fine portrayal of the role of Mimi. Jacqueline Babinet as Musetta, Robert Gay as Marcello, Mac Morgan, Robert Mesrobian, Ernest Eames, James Joyce, Eugene Hilfreich, Albert Basso, and Gene Cox completed the cast. Boris Goldovsky conducted competently.

Tung Kwong-Kwong, a young Chinese-American pupil of the late Artur Schnabel, gave her first Boston recital in nearly two years at Jordan Hall on Nov. 27. Technically and interpretatively talented, she excelled in Schumann's *Scenes from Childhood*, Chopin's F minor Ballade, and Liszt's *Mephisto Waltz*.



The Flying Baton

Artistic tempers—and what look an awful lot like union politics—flared in the Chicago Opera House on Nov. 28, and the New York City Opera Company's performance of Carmen started fifteen minutes late.

At a few minutes before 8 o'clock James C. Petrillo, president of the American Federation of Musicians, appeared backstage and ordered the sixty members of the orchestra from the pit while he made an investigation of a charge that Laszlo Halasz had thrown his baton at the concertmaster, Alfred Breuning.

Mr. Breuning had complained that Mr. Halasz, angered by mistakes in the violin section during a performance of *Madama Butterfly* on Nov. 24, had hurled his baton from the conductor's stand, striking him in the face. After half an hour of discussion, Mr. Petrillo allowed the performance to go on as scheduled.

"If that guy throws one more baton or anything else, out he goes. I'll throw him out myself," said Mr. Petrillo bravely.

Mr. Halasz maintained that he did not intend to throw the baton. "The baton flew from my hand accidentally, as it often does," he said. "I plan to conduct without the baton to avoid such misunderstand incidents." He went on to say that his relations with Mr. Breuning had been satisfactory until the incident. "To think," he said, "such a thing from a man whom I myself elevated several weeks ago to his present position from the very last stand in the orchestra."

Repeating his denial of any intention of hitting the concertmaster, Mr. Halasz agreed that if he had hit him he would have been willing to apologize. This seemed to satisfy Mr. Petrillo, and he allowed the performance to begin.

The wrangle and the delay failed, however, to establish conclusively two facts: Did Mr. Halasz throw the baton intentionally? Did he really apologize to Mr. Breuning?

Unsavory disputes like this either die quietly or get far more publicity than they deserve. In this case it is difficult to escape the impression that Mr. Breuning's complaint was used to create a cause célèbre that would discredit Mr. Halasz. It is impossible to

fill in the background of personal relations between Mr. Halasz, the members of the opera company, and Mr. Petrillo. Suffice it to say that the New York City Opera's artistic director is not noted for being a man of even disposition or uniformly lovable personality. However that may be, the means chosen to obtain redress seem disproportionate to the magnitude (or provability) of the offense.

An innocent audience of 3,500 Chicagoans had to wait while Mr. Petrillo flexed his AFM muscles and demanded an apology for his hurt constituent. But if the outrage was so great why did it take four whole days to get the wheels of union justice rolling? And why did the "investigation" have to be timed for maximum publicity and minimum time for honest give and take?

Justice—and, in the long run, the cause of Mr. Petrillo's musicians—would have been better served had he seen fit to use diplomacy instead of a bludgeon, to find the facts and right any wrong that had been done rather than devote his whole energy to making things embarrassing for Mr. Halasz.

This is not to absolve Mr. Halasz. The evidence has been so soaked in emotional reactions that the facts could now probably never be found out. But even if you assume that Mr. Halasz wilfully and viciously struck Mr. Breuning the fact still remains that Mr. Petrillo's handling of the matter seemed to have considerably more animus and considerably less equity than the dignity and responsibility of his office should admit.

More Names

A few more curiosities with regard to musical names have been floating to the surface since we started playing around with them last month. I could probably go on playing the game all winter with a little stimulation from outside.

There is always the strange tale of Louis Graveure, who was born Wilfrid Douthitt, in London, in 1888. After making his debut in New York in 1914 as a light-opera singer, in a show called *The Lilac Domino*, he made his recital debut in Aeolian Hall. The critics ignored him, presumably on the theory that a light-opera singer had no business giving a recital. After a short absence, he turned up with a beard and a new name—Louis Graveure—and gave another recital in the same hall. This time

he was enthusiastically received; but he denied his previous existence as Douthitt, maintaining firmly that he was Graveure, a Belgian baritone. Douthitt's mother's name, before she married the senior Douthitt, was Graveure.

After winning a wide following as a bearded baritone, Graveure suddenly shaved off the beard, after giving a farewell recital, and reappeared within a week as a tenor. His beardless-tenor debut program in Town Hall included half a dozen arias in which he sang Bs or Cs. He then went to Germany, remained there for some years as a movie actor, returned to this country to teach, and then dropped from sight. Where he is now I don't know.

All sorts of slightly less interesting double lives come to mind among performer-composers. To mention a few, Josef Hofmann published piano pieces under the name of Michel Dvorsky. Sir Henry Wood made Bach arrangements under a Russian name that escapes me (was it that of his wife, whose name was originally Narishkin?) The story of Fritz Kreisler's masquerades as Boccherini, Porpora, Couperin, Vivaldi, et. al., is too well known to bear retelling.

Then there are the Hungarians, whose names always either have been or should be reversed. Arpad Sandor (Sandor is Alexander, Ugrically speaking) would be Sandor Arpad in ordinary European order, and Gyorgy Sandor would be Sandor Gyorgy if the patronymic came last. I can't think of but one rearranged name of the sort—Sandor Glacz, a table-tennis virtuoso.

When Wilhelm Backhaus first came to this country he was billed as Wilhelm Bachaus, on the theory that if the audience bothered to syllabify his name they would identify him with an old-fashioned outdoor privy. Similarly, when *Madame Butterfly*—Frau Schmetterling, that is—is given in Germany, Pinkerton is called Linkerton, since his function might be confused with the verb *pinkeln*, which means "to make water."

This is getting close to the bounds of propriety. Maybe we should stop.

Southwestern Veteran

On Nov. 24, Walter A. Fritschy's office in the Altman Building in Kansas City was invaded by a photographer from the *Kansas City Star*, who demanded he assume a benign pose alongside the

autographed photographs of Chaliapin, Busoni, Nikisch, and Fremstad that adorn the wall. Although he is given more to publicizing the names and faces of other people than to promoting himself, Mr. Fritschy could hardly refuse. For Nov. 24 was the 45th anniversary of his entry into the business of concert management in Kansas City, and the city he had served for so many years was eager to pay him tribute. The celebration had more than purely local significance, for no other manager has maintained an extensive schedule of concerts and recitals without a break over so long a period of years.

"Walter Fritschy has never passed a bad check," one of his close friends observed. Lest the conclusion be drawn that most concert managers make a habit of passing bad checks, I must explain that this tribute is to be taken figuratively. Walter Fritschy has retained his honorable position with the musical public of Kansas City, and at the same time kept his bank balance intact, by refusing to present musical performers who were not, artistically speaking, legal tender. He has not short-changed his audience. While he has always consulted the taste of his patrons, he has helped keep the musical standard of the city high ever since the early days, when he brought such artists as Sembrich, Schumann-Heink, Rachmaninoff, Elena Gerhardt, and a host of others, to Kansas City for the first time.

"In bringing us the world's greatest artists," said Clarence R. Decker, president of the University of Kansas City, at the testimonial dinner given by the Kansas City Federation of Music Clubs, "Walter Fritschy has laid a foundation of music, opera, and ballet for generations to come. Here in grass roots he has helped us to discover and attain a respectable appreciation of the good life."

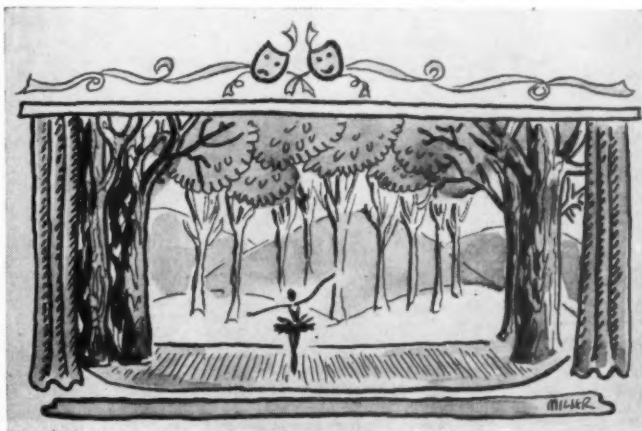
Titbits

- Before he was to conduct the Utah Symphony in a performance of Sergei Prokofiev's Fifth Symphony last month, Maurice Abravanel was warned by an anonymous telephone call that he would "never finish it." The performance went off without incident.

- An opera season on the installment plan is being offered at the Brooklyn Academy of Music—\$5 down and \$2 a week.

- In making her debut on records as a popular singer, Frances Yeend, who sings lyric soprano roles with the New York City Opera, shifts to the mezzo-soprano range.

- According to a Reuters dispatch, the Marquis de Cuevas, sponsor of the Grand Ballet de Monte Carlo, was awarded 250,000 francs for slander (about \$700) by a Paris court last month. The judges decided that he was a real marquis and ordered the *Paris Presse* to pay him damages for having printed that he was "neither marquis nor De Cuevas."



Mephisto

ORCHESTRA CONCERTS

Serkin Soloist in Brahms Concerto

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. Rudolf Serkin, pianist. Carnegie Hall, Nov. 22 and 23:

Overture to Alceste Gluck
First Piano Concerto Brahms
Symphony No. 1 Mohaupt
Islamey Balakireff
(Transcribed by Alfredo Casella)

Rudolf Serkin's magnificent performance of Brahms's D minor Piano Concerto made the New York Phil-



Rudolf Serkin Jean Casadesu

harmonic-Symphony's Thanksgiving night program a truly gala occasion. If it is played with any competence the first movement provides its own grandeur, but the bigness and eloquence of Mr. Serkin's conception, with its extraordinary fire and energy, were filled out with countless poetic details. The playing of the Adagio, needless to say, was a beautiful evocation of its quietly lyrical mood. The pianist was literally bouncing during the Rondo, but his high-spirited performance was always controlled, and the second theme was presented with a remarkably infectious lilt. Dimitri

Mitropoulos was at his best in conducting the accompaniment.

Richard Mohaupt's Symphony, subtitled Rhythm and Variations, was given its premiere by the orchestra in 1942 under Eugene Goossens' direction. Its reappearance in the repertoire was not without justification, for the craftsmanship displayed in it is first-rate. The theme consists of 24 measures played by kettledrums and other percussion instruments. The first movement goes on to present seven variations. The other movements are also variants of the rhythmic theme—an Intermezzo Burlesco with Trio; a Passacaglia; and a Fantasia e Fugato and a Chorus. Using a rhythmic theme gives the composer plenty of latitude to develop the work freely in terms of melody and instrumental color, which he has done with considerable skill, if without real inspiration. The orchestra is always made to sound well, and the handling of the rhythms is ingenious, but the melodic and harmonic ideas, modestly Hindemithian, are generally mediocre. The orchestra played the work brilliantly, and Mr. Mitropoulos threaded his way through the music stands to congratulate the timpanist and percussion players. The composer was present to take a bow.

Mr. Mitropoulos conducted the Alceste overture with more love than discrimination, and the orchestra sounded muddy. Casella's brilliant transcription of Islamey, like a lesson well learned from Rimsky-Korsakoff, was played with virtuosity, ending the program on a happier note.

—R. E.

Jean Casadesu Makes Solo Debut with Philharmonic

Jean Casadesu added more laurels to his family name when he made his

markedly different from one song to another. The Ravel cycle was a happy exception, and the soprano disclosed here a spontaneity and warmth of expression not often apparent elsewhere. The voice itself, although rather thin in texture and not unwavering of pitch in the highest register, was agreeable, agile and more than equal to the demands made on it. Patricia Gould was the accompanist.

—A. B.

New Friends of Music Town Hall, Nov. 18, 5:30

William Schuman's Fourth String Quartet opened this New Friends of Music program. Given its premiere on Oct. 28, 1950, in Washington at the 25th anniversary festival of the Elizabeth Sprague Coolidge Foundation, which commissioned the work, it should get frequent rehearsals, for the density and concentration of its materials are not quickly assimilable. The polytonal linear writing, whether functioning continuously or in chordal form, is clean, flexible, and strong, and the flow of sound reminds the hearer of a tough-fibered but resilient rope. There are no strikingly contrasting instrumental textures and few forceful rhythms, but the tensions and interplay of the voices keep the work alive and engrossing to its final measures. The Juilliard String Quartet played it with more sensitivity than they did Beethoven's E minor Quartet, Op. 59, No. 2, in which the parts were not always well balanced.

Between the playing of these two works, Elena Nikolaidi sang three Handel arias and Beethoven's Gellert Lieder, Op. 48. The contralto's presentation of the arias was tonally rich, smooth and flexible, wanting a little, perhaps, in fullness in the



Ben Greenhaus

After his first solo appearance with the New York Philharmonic-Symphony, Michael Rabin (third from right) is congratulated by his father, George Rabin (second from right), and other members of the orchestra—R. Sabinsky, J. Wummer, L. Sherman, W. Dembinsky, H. Gomberg, D. Rosenzweig

first solo appearance with the New York Philharmonic-Symphony at Carnegie Hall on Nov. 24. A year ago he appeared with his parents, Robert and Gaby, in performances of Bach's Concerto for Three Pianos. On this occasion he played Saint-Saëns' Concerto No. 5, in F major. He applied himself to its dated but often charming measures with a good will and achieved splendid effects with them. His tone was clear and ringing, and he co-operated with Dimitri Mitropoulos like a veteran to produce a well-integrated and convincing interpretation.

Mr. Mitropoulos opened the Saturday evening concert with a forthright account of Beethoven's First Sym-

phony, and ended it with Brahms's Fourth Symphony, which was repeated from the concerts of the previous week.

—A. H.

Toscanini Conducts Third NBC Symphony Program

Arturo Toscanini conducted his third concert of the season with the NBC Symphony on the afternoon of Nov. 17. The program, broadcast from Carnegie Hall over the NBC network and relayed all over the world by the Voice of America, included the suite from Tchaikovsky's ballet The Nutcracker, Dvorak's Va-

(Continued on page 22)

RECITALS

Suzanne der Derian, Soprano Town Hall, Nov. 18, 3:00 (Debut)

Suzanne der Derian brought to her first New York recital a record of considerable achievement for a young singer, having appeared with the Little Orchestra Society in a performance of Acis and Galatea and having been a finalist in the Metropolitan Opera Auditions of the Air. She chose her program with a tasteful eye for the unfamiliar. It included arias by Handel and Mozart, groups by Hopkinson and Wolf, Ravel's Five Greek Songs, and first New York performances of Ronald Murat's poignant With Rue My Heart is Laden, Jean Berger's Villanescas (in dashing Falla style), and Four Armenian Melodies, by Alemshah.

Miss Der Derian's interpretations reflected the taste with which she had selected her program. Her performances were notable for uncommon musical intelligence and thoughtful attention to details of phrasing and color. She seemed, too, to have an awareness of each style, although her rather detached approach was not

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Todd Duncan Jan Smetlerin

climatic high tones. Most of the six sacred songs that make up the Beethoven cycle seldom appear in programs, probably because of their brevity—Die Ehre Gottes aus der Natur and Busslied being the exceptions. These two songs are the most interesting of the lot, anyway, the complete cycle being more valuable as a reflection of the composer's interest in Gellert's religious sentiments. Miss Nikolaidi sang them extremely well, achieving considerable expressiveness within an atmosphere of dignity and devoutness.

—R. E.

Todd Duncan, Baritone Town Hall, Nov. 18

Although he has sung extensively in New York in recent years, this was only Todd Duncan's second recital here and his first since 1944. In the interim he has concertized extensively both in this country and in Latin America, sung on numerous radio programs, and appeared on Broadway in Kurt Weill's Lost in the Stars. A large and extremely cordial audience was on hand to greet him.

The program he presented was serious and tastefully ordered, and the

dignity of his presence coupled with the concentration and musicality with which he approached everything in it made for rewarding interpretations. His voice was still warming up in Bach's So wundre Dich, O Meister nicht, J. W. Franck's Oh, Let Us Praise the Lord, and Secchi's Love Me or Not, but the clarity of his diction and the intelligence of his musicianship were gratifyingly apparent.

Seven songs from Schubert's Die Schöne Müllerin followed. Here too Mr. Duncan's performances were marked by clear and understanding projection of the texts and real comprehension of line. In the vigorous declamation that he brought to such songs as Der Wandern and Am Feirabend his tones were clear and ringing, but in the soft, spun-out mezza voce of other songs, notably Halt! and Der Neugeirige, they became breathy and monotonous in color and tended to sag below pitch. The same difficulty was apparent in two of the three Wolf lieder that came just before intermission, but Der Ratentfänger rang out superbly.

The second half was given over entirely to songs in English—perhaps the finest performance of them all was of Rachmaninoff's O Thou Billowy Harvest Field. Moussorgsky's The Seminarist and two Delius songs, all very well sung indeed, led to two folk songs, the prayer from Lost in the Stars, and two spirituals. There were several encores. William Allen provided extremely musical, if not always technically impeccable, accompaniments.

—J. H. Jr.

Richmond Gale, Pianist Town Hall, Nov. 19

In his second Town Hall recital Richmond Gale played Bach's Par-

(Continued on page 16)

Institutions Are Needed For Music in Puerto Rico

By ALFREDO MATILLA

THE keen rhythmic sense that is characteristic of the tropical world is united in Puerto Rico with a clear understanding of the art of music and with an uncommon natural critical sensibility.

Unfortunately, however, the musical growth of Puerto Rico has been delayed by the slow development of musical institutions, many of which are only now starting their work. The most serious obstacle to musical progress at the moment is the lack of a conservatory and a symphony orchestra. The government of Puerto Rico, more attentive to economic problems than to artistic ones, has not yet provided a necessary impulse to the musical life of the country by giving funds for musical and music education. In the so-called free schools of music the students are given no more than rudimentary training; the advanced schooling that could give Puerto Rico skilled performers and composers is altogether lacking.

For the most part, Puerto Rican composers are now self-taught, and suffer from the limitations imposed by their inadequate technical training. There are a few exceptions, such as the young composer Héctor Caripos Parsi, now studying in the United States, who shows real promise. Some of the older composers live in the artistic past, although in some cases, notably that of José Enrique Pedreira, their works are genuinely musical.

The technical shortcomings of Puerto Rican musicians hamper the development of a group of teachers who would awaken in their students an eagerness for knowledge appropriate to the time in which we live. Puerto Rico has still to pass through a preparatory stage, in which native musicians must be assisted by foreign ones in the task of creating the necessary basis for a solid musical future.

Such foreign musicians might also become members of a symphony orchestra; for although there are a number of orchestral players in Puerto Rico, there are not enough to form an orchestra of high quality. An abortive attempt was once made to organize an orchestra, but the group of available players was too small, although its quality was good. The government failed to sustain the undertaking for long; it proved to be an attempt to bring in a harvest before the crop was ripe.

DESPITE these difficulties, serious music is provided in Puerto Rico by various concert and recital organizations. In San Juan, Ponce, Mayagüez, Arecibo, San Germán, and Coamo there exist organizations known as Pro Arte Musical, which give concerts of great merit—especially Pro Arte Musical of San Juan, whose president is Señora María Cristina Soler de Koppisch.

Among the attractions offered by this organization in the past fifteen years have been two seasons of opera (in 1940 and 1941) with casts that included such artists as Bruna Castagna, Helen Jepson, Zinka Milanov, Nino Martini, and Leonard Warren; the Don Cossacks; Mariemma and her Spanish dance company; Mia Slavenska and her Ballet Variante; Alicia Markova and Anton Dolin and their ballet group; Rosario and Antonio; the Vienna Choir Boys; the

Hungarian String Quartet; and such recitalists as Alexander Borovsky, Alexander Brailowsky, José Figueroa, Ana García, Jascha Heifetz, José Iturbi, Elías López, Gilda Navarra, Adolfo Odnoposoff, Ricardo Odnoposoff, Ezio Pinza, Elisabeth Rethberg, Graciela Rivera, and Jesús María Sanromá.

The University of Puerto Rico has only a small department of music, but its choir, under the direction of Augusto Rodríguez, can compare favorably with similar choirs elsewhere; two years ago it made a tour of the United States. Rodríguez is also a composer, and has made magnificent choral arrangements of Latin-American music.

In the university, the Department of Cultural and Social Activities promotes concerts that are financed by the collection from each student of \$2.50 a semester. Many distinguished figures of the contemporary musical world have appeared at the university; often they have also been presented by Pro Arte. The same plan is followed, to a limited degree, by the College of Agriculture and Mechanical Arts, a branch of the University of Puerto Rico at Mayagüez.

Until recently the Association of Friends of Chamber Music, a private organization, was kept alive by the unceasing efforts of the Figueroa family, brothers who play various instruments and who have made an extraordinary effort to develop chamber music in the country. Unfortunately, this organization no longer functions.

Puerto Rico has produced, and sometimes still produces, first-class musicians. In addition to Jesús María Sanromá, certain younger pianists, such as Elías López, are full of promise. Most finish their studies in the United States. Among Puerto Rican singers, Graciela Rivera is having an operatic career, and María D'Attili (María Esther Robles), wife of the pianist Glauco D'Attili, has appeared in operas by Gian-Carlo Menotti and sung in operetta in Europe.

BUT the lack of an orchestra and a conservatory still stands in the way of the formation of public taste. Since the audience has no opportunity to hear orchestral music it is dependent on what it hears in recitals for any music at all. The goal of an informed public is hard to attain through recitals alone, even though the university and Pro Arte arrange programs of exceptional merit and contemporaneity. These programs never seek mere popularity and easy acclaim, but are planned to conform to the needs of a mature and educated audience.

The exacting nature of these programs has a drawback, however, for they fail to serve those who are approaching music for the first time. It is not reasonable to expect the members of this large group to appreciate chamber music without the gradual preparation provided by opportunities of hearing other kinds of music. Program planning moves in a vicious circle; there are either too many concessions to the newly initiated members of the audience, or too much is demanded of them by making them listen to works far beyond their experience.

In spite of this complex problem



Freddy Bertrand

During his recent visit to Switzerland, Igor Stravinsky conducted his own music in broadcasts over the facilities of Radio Genève. Here he consults with Edmond Appia, musical director of the organization

music is growing in Puerto Rico. Every year there is a greater interest in the art, especially in the younger generation. Better educational techniques and the formation of an orchestra are prime necessities. When these are at hand the rest will be relatively simple, thanks to the innate good taste and good will of the Puerto Rican public.

France

(Continued from page 8)

the system with almost inhuman rigor. The Sudwest Funk (Baden-Baden Radio) commissioned Boulez to write a work for the recent Donaueschingen Festival. It was presented there and had a clamorous reception. In every city of Germany, north and south, I heard this work spoken of during my recent visit.

The work has a certain attractiveness, with its impassable humanity, its mathematical rigor, and fanatic asceticism—all of which deprive the music of elements that might touch the sensibilities of the listener and condemn Boulez to play the role of the voice crying in the desert. Actually, nothing could be more remote, basically, from German musical taste than this willful construction, the fruit of the cogitations of a Cartesian spirit, a mind always in perfect equilibrium with a cold logic and a blinding clarity that confer upon it a sort of classicism. It is not at all surprising that Igor Stravinsky lent an attentive ear to the work and declared it remarkable. The interest German musicians took in Boulez's music shows an important evolution in their aesthetic awareness, although for all that they are certainly not ready to follow in his adventurous footsteps. But the attention and the admiration they bring to such extreme departures are encouraging.

The same good will, the same comprehension was manifest in the Germans' willingness to follow the production, piece by piece, in recent years, of Olivier Messiaen. Here again their curiosity was wholly disinterested and represented a deference toward the rich imaginative faculties in the domain of sonority that Messiaen's works reveal. This deference—one might even say admiration—does not yet amount to an accepted influence. The German admiration for Messiaen was not devoid of criticism. Indeed, German musicians discuss "the case of Messiaen" in much the same terms as French musicians. They find the same marked difference between the part of authentic religious inspiration that creates transcendent moments in some of his works and the powerful waves of sensuality and

eroticism that fill other moments. They also express the same interest in Messiaen's harmonic and rhythmic researches with which he has enriched all contemporary music and the same distaste for the technical system that he enforces upon himself to the point of making himself seem almost a prisoner.

BE all this as it may, it is clear that bridges have already been built between Germany and France in the musical domain, and it is a source of gratification to recognize that the first steps have been made by Germany. This is extremely important and novel, in view of the fact that in the years immediately before the war—despite Debussy, Ravel, Roussel, and Florent Schmitt—French musicians found in Germany a condescending attitude that was as irritating to them as it seemed to be unjustified.

The musical rebirth of Germany seems to me to be particularly important in the field of the lyric theatre. In the ruined cities it is heartening to see the resurgence again of the opera houses, whose activities include frequent premieres. The Stuttgart Opera was the first to present Stravinsky's *The Rake's Progress* after its premiere in Venice, and its conductor was called to Venice to prepare the work for Stravinsky. In Stuttgart, the fine opera by Mihailovic, based on the myth of *Phèdre*, written in French and in Paris, was also performed for the first time. On this same stage a sort of cantata-ballet, *Catulla Carmina*, by Carl Orff, was also given for the first time. Orff brings to this music a magnificent vigor of accent; and the production, in its scenic aspects, was full of beauty and extraordinary novelty.

The Stuttgart Opera experienced a miracle, not unlike that of the cathedral of Cologne, that left it intact in the midst of a quarter that was almost wholly destroyed by bombing. In Cologne, where the theatre was destroyed, the operatic productions are given now at the university, but they have not yet regained their former quality.

Among the German composers who write for the theatre, another striking figure is Werner Egk; but like his confreres Hartmann, Fortner, Reuter, and Henze, and like the French composers, Egk is attracted principally by the ballet, which continues to be the favorite means of expression of present-day theatre composers.

In sum total, my rapid tour of West Germany revealed to me that creative musicians in Germany and in France are attacking the same problems and are manifesting parallel tendencies, and are linked to one another in a growing solidarity.

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To the Philharmonic: Many Thousand Happy Returns

ON Dec. 13, with an appropriate fanfare of self-congratulation, the Philharmonic-Symphony Society of New York presented a concert officially designated as its five-thousandth. Impressive as this claim is, it is too modest. The management's tally of past performances includes only those played by the Philharmonic half of the hyphenated organization since its beginning 109 seasons ago. More than a thousand concerts presented by the New York Symphony Society during its quarter-century of separate existence, before the merger of the two institutions in 1928, are left out of the total.

In order to evade further research either on our part or on that of Bruno Zirato's Philharmonic-Symphony office, however, we are willing to keep on forgetting the New York Symphony's share in the organization's bifurcated history and to accept the figure of five thousand as a round and resounding one, worthy of tribute and retrospective comment.

A backward look over the Philharmonic's past, in thousand-concert jumps, provides a neatly simplified impression of its principal developments. Although the orchestra began operations in 1842, it did not play its thousandth concert until 1916. The first season consisted of only three concerts. The number was increased to four in the second season, but it was not until the seventeenth season that a five-concert schedule came to seem a reasonable venture. It took until the season of 1922-23 for the orchestra to reach the hundred-a-year mark.

The thousandth concert found the orchestra near the beginning of Josef Stravsky's long tenure as conductor, already weakened by a mediocrity of execution and interpretation that persisted for the better part of a decade. By the 2,000th concert, in 1928, Willem Mengelberg had restored the ensemble to first-rank position by the combination of his extraordinary ability as a technical disciplinarian and his equally extraordinary rhetorical gifts as a performer. At the 3,000th concert, in 1934, the orchestra was at the height of its national and international prestige, as Arturo Toscanini conducted a program of works by Beethoven and Brahms. The 4,000th concert may be taken as a symbol of the orchestra's outreach to an audience of millions, for it was a summer broadcast in 1943, conducted by Howard Barlow for the United States Rubber Company.

The 5,000th concert found the orchestra in admirable shape as an executive instrument, but perplexed by the requirements of its necessary policy. Its present conductor, Dimitri Mitropoulos (whose absence on another assignment left the occasion in the hands of George Szell) is keenly aware of the need for revitalizing the orchestra's repertoire and thoroughly modernizing its outlook, and his superb performances of neglected and important works by Arnold Schönberg, Alban Berg, Anton von Webern, Darius Milhaud, and other challenging composers has infused fresh vitality into the seasons under his supervision. But the box office, as is its wont, cries out for the standard offerings of Beethoven, Brahms, and Tchaikovsky and the routine concertos played by high-powered soloists. These still remain the prime attractions to the mass public.

After five thousand concerts, accordingly, the New York Philharmonic-Symphony is still confronted by a hundred-year-old

dilemma. The forward-looking interests of the art of music are served only when the works of our own time are presented, to enlarge the horizon of the audience and to refresh the repertoire. The interests of the accounting department are served chiefly by the repetition of pieces the patrons already know and like. In the face of increasing deficits and declining private contributions, the Philharmonic-Symphony Society directors, as well as its conductor, deserve great credit for their steadfast refusal to follow the path of least resistance.

The Expensive Luxury Of Metropolitan Telecasts

WIDESPREAD disappointment was caused by the decision of the Texas Company not to sponsor a television broadcast of the opening-night performance of the Metropolitan Opera. The three previous Metropolitan first nights were telecast at the expense of this company, and the popular response was enthusiastic. By now the public had come to assume that the biggest gala performance of the American musical year was firmly established as a regular annual feature of television.

But the Texas Company cannot be blamed for withdrawing its sponsorship from the undertaking. The cost is enormous. When various advertising agencies, learning that the project had been abandoned by its original sponsor, inquired into the matter, they were told that the over-all expense—including the pre-emption of all shows normally scheduled on Tuesday evening between 8 and 11 o'clock—would run to somewhere between \$110,000 and \$150,000. Against the competition in the television field of such performers as Milton Berle and Frank Sinatra, the Metropolitan opening seemed, at this price, a questionable advertising investment.

Yet it is clear that the public regards television's failure to cover the Metropolitan opening as a dereliction of duty on the part of the industry. In São Paulo, Brazil, three full operas were telecast during the autumn season—by the subsidized government network. If privately sponsored television in the United States cannot match, at least in part, the offerings of government-supported stations in other countries, it may well fear some sort of government regulation. Television is already under attack from Senator William Benton and other leading figures in political and social life, on the ground that it tends to ignore the cultural and educational needs of the public.

It is time now to make plans for the Metropolitan's 1952 opening night. Might it not be possible for a group of sponsors (some of them, perhaps the advertisers whose usual programs were thrown off the air by the eight-to-eleven schedule) to club together, sharing in both the costs and the prestige? \$150,000 divided among half a dozen advertising and public-relations budgets would by no means be a prohibitive sum.

If anything is to come of such a project, however, months of advance planning will have to be undertaken by the opera management, the networks, the television producers, the advertising agencies, the sponsors, and the unions. With the unions, in particular, ample time must be allowed for the extended negotiations that will inevitably take place in connection with the scale of payment for a type of service in which few precedents have been established. Were all the groups really willing to serve the public interest, the enterprise need not be a hopeless one.

Musical Americana

AT A PREVIEW of the opera exhibition which opened recently at the Museum of the City of New York, **Giovanni Martinelli** and **Renato Capecchi** sang songs and operatic arias. Also present at the occasion were **Edward Johnson**, **Florence Easton**, **Fritzi Scheff**, and **Roberta Peters**. At City Hall, Mrs. Lytle Hull, president of the Hospitalized Veterans Music Service, and **Lily Pons**, of the artists committee, were presented by Mayor Impellitteri of New York with a proclamation making Dec. 5 Hospitalized Veterans Music Service Day.

On Nov. 21, **Gina Bachauer** was married in New York to **Alex Sherman**. The groom conducts the New London Orchestra of London, England. Two new ballets will be in the repertoire of **Uday Shankar** and his Hindu Ballet when they open a two-week engagement at the ANTA Playhouse in New York on Christmas night. Following his Carnegie Hall recital, **Ossy Renardy** sailed on Dec. 6 aboard the liner *Ile de France*. The violinist will make five recital and ten orchestral appearances in Israel before filling engagements in Rome, Zurich, Geneva, Amsterdam, and Paris. He returns to the United States in February. **Nicola Rossi-Lemeni** will also return here at that time for a concert tour.

A quartet that was formed for the first Edinburgh Festival, in 1947, will be partially reunited for the 1952 festival. The original group included **Joseph Szigeti**, **William Primrose**, **Pierre Fournier**, and the late **Artur Schnabel**. With **Clifford Curzon** as their pianist the three string players are scheduled to play four or five concerts. During the festival in an orchestral appearance under the direction of **Ernest Ansermet**, Mr. Szigeti expects to give the British premiere of **Frank Martin's** new Violin Concerto. **Howard Hanson** was awarded his fourteenth honorary degree on Nov. 27, when Shurtleff College, in Alton, Mo., bestowed an honorary doctor of music degree on him.

In a series of sixteen broadcasts on the British Broadcasting Company's Third Program next May and June, **Claudio Arrau** will play all of Beethoven's 32 piano sonatas and the Diabelli Variations. **Andre Kostelanetz** followed **Alexander Hilsberg** as guest conductor of the San Francisco Symphony recently. Both were substituting for **Charles Munch**, whose illness forced him to cancel his guest engagement with the orchestra. **Giacinto Prandelli** will return to La Scala in Milan next February, where his first appearances will be in Eugene Onegin, with **Renata Tebaldi**.

Otto Erhardt, who staged Wagner's *Die Meistersinger* and Wolf-Ferrari's *The Four Ruffians* for the New York City Opera Company, is now at La Scala in Milan preparing the world premiere of **Lodovico Rocca's** *L'Uragano*, an opera which, like **Leos Janacek's** *Katya Kabanova*, is based on *Ostrovsky's* *The Storm*. **Antal Dorati** has accepted an invitation to conduct the Amsterdam Concertgebouw Orchestra next February. During his absence **Bruno Walter** will be guest conductor of the Minneapolis Symphony. **Bronislav Gimpel** was the soloist and **Sir Thomas Beecham** the conductor in the first performance of the revised version of **Benjamin Britten's** Violin Concerto, given by the Royal Philharmonic in Leicester and London on Dec. 11 and 12.

Having presented concert, radio, and recorded versions of the twelve concertos in Vivaldi's Op. 8, *The Four Seasons*, **Louis Kaufman** recently recorded the twelve concertos in Op. 9, *The Cylthera*, for broadcast over Radio Flamande in Brussels. The violinist was joined in the performances by the NJR String Orchestra, **Leonce Gras** conducting. **Ethel Waters** made her first appearance with a symphony orchestra when she was soloist with the Kansas City Philharmonic on Nov. 25, under the direction of **Hans Schwieger**. **Beverly Somach**, who will give a Carnegie Hall recital on Jan. 8, was heard in a WNYC broadcast on Nov. 18. Other engagements will be filled by the violinist in Washington, Buffalo, and Springfield, Mass.

A recital was given by **Lilly Windsor** in Lincoln, Neb., on Nov. 19. The month before, the soprano had appeared at Maryville College, in St. Louis. **Maria Stoeffer** has appeared forty times in concerts in Germany during her current European tour. The pianist appeared as soloist with the Berlin Philharmonic, **Sergiu Celibadache** conducting. **Mary Curtis'** operatic engagements this fall and winter are taking her from Lima, Peru, to Trieste, Parma, Piacenza, and Novara, Italy, and Cairo, Egypt.

Charles Yearsley recently took leading tenor roles in *La Traviata* and *Madama Butterfly*, in Chieti, Italy. **Naomi Ornest** made her Italian operatic debut singing *Violetta* in *La Traviata*, in Parma last October. Later she appeared as *Musetta* in *La Bohème* in Piacenza.



Standing in the 86th floor pavilion of the Empire State Building in New York in 1931, Yvonne Gall, the late Leon Rothier, Martha Baird, and Edward Johnson listen to a description of the proposed mooring of the dirigible Akron to the top of the building on its next visit

WHAT THEY READ TWENTY YEARS AGO

Post L'Amore

Italo Montemezzi's one-act opera, *La Notte di Zoraima*, was the second novelty given by the Metropolitan Opera. It had its premiere at La Scala last season. Ever since this composer's *L'Amore dei Tre Re* was disclosed to us at the Metropolitan on Jan. 2, 1914, we have had the highest regard for his creative gift. The new opera has much to recommend it. It is a setting of a well contrived libretto by Mario Ghisalbetti, and is genuine music for the stage, music that fits the action, that has a true dramatic stripe, that can boast a lyricism in a day when younger and less gifted men prefer rather to decry melodic naturalness than to write it. . . . The cast included Rosa Ponselle, Santa Biondo, Frederick Jagel, and Louis d'Angelo. Tullio Serafin conducted.

Two Resignations

George Eastman and Edward S. Harkness, both noted as music patrons and philanthropists, have resigned from the board of directors of the Metropolitan Opera. Clarence Dillon, senior member of the banking firm of Dillon, Read and Company, and Representative Robert L. Bacon have been elected to fill these vacancies.

Only Temporary

Arturo Toscani has been compelled to cut short his first period of concerts with the New York Philharmonic-Symphony because of his health. He is returning to Europe to complete treatments begun this summer for neuritis in his right arm. Both the orchestra's board and Mr. Toscani are reported to be confident that he will be able to conduct his scheduled eight weeks of concerts beginning Feb. 29.

Still Needed

The Musicians' Emergency Aid Committee has been organized, with Walter Damrosch as chairman, to raise a fund of at least \$300,000 to help meet the urgent need that has arisen among unemployed musicians in New York. . . . Mme. Yolanda Mero-Irion will be director of the organization.

Lecturer

Leopold Stokowski was one of the lecturers at a meeting of the New York Section of the Society of Motion Picture Engineers in connection with the first public demonstration of recording and reproduction of music by the "hill and dale" or vertical cut. With the exception of the now discontinued Edison recordings, all records have been made previously with a horizontal oscillation.

The Headline Was "Even Then!"

Metropolitan's Wagner Scenery Antiquated (1911).

Historical First

The Metropolitan Opera will broadcast a performance for the first time in its history on Christmas afternoon, when Humperdinck's *Hansel and Gretel* will have a complete radio relay by both networks of the National Broadcasting Company. Three additional holiday broadcasts have been planned: an act from *Norma*, on Dec. 26; part of *La Bohème*, on New Year's afternoon; and part of the premiere of Suppé's *Donna Juanita*, on the afternoon of Jan. 2. Regular broadcasts will thenceforth be given on Saturday afternoons; Deems Taylor will be the narrator in each case. The cast for *Hansel and Gretel* includes Queena Mario, Editha Fleischer, Dorothea Flexer, Pearl Besuner, and Gustav Schützendorf. Karl Riedel will conduct.

One Problem Settled

At last an agreement has been reached whereby the existence of the Austrian State Theatres, including the Vienna Staatsoper, seems to be assured for at least a year. Various criticisms were brought forth in the budget debate, but eventually an agreement was reached to grant credit—greatly reduced, indeed, but with no conditions attached. It is anticipated that there will soon be another opera house in Vienna. The former director of the Volksoper, Leo Kraus, will attempt to revive this company. He plans to offer operettas as well as operas at quite cheap ticket prices.

On The Front Cover:

FAUSTO CLEVA was born in Trieste in 1902. He studied music first at the conservatory there and later at the one in Milan. He was associated with several principal opera houses in Italy before joining the Metropolitan Opera Association in 1920 as chorus master, a post he held until 1942. Between 1938 and 1942 he was also an associate conductor, directing many of the Sunday evening concerts and a performance of *The Barber of Seville*. He returned to the company last season as a full-fledged conductor, and he conducted the new production of *Aida* that opened the 1951-52 season on Nov. 13. Mr. Cleva was with the Cincinnati Summer Opera Association for eighteen consecutive years, first as conductor and later as musical director. For five seasons he has been a conductor with the San Francisco Opera Company, and for three he was conductor and artistic advisor of the Chicago Opera Company. He has also appeared with opera groups in other United States cities, in Canada, Central America, and Venezuela. (Photograph by Sedge Le Blang, New York.)

RECITALS

(Continued from page 12)

tita in C minor; Franck's Prelude, Chorale, and Fugue; Scriabin's Sonata No. 4; Tcherépnin's Ten Bagatelles, Op. 5; and works by Scarlatti and Debussy. The pianist's musical intelligence and studied preparation were apparent throughout, but his performances were generally too restrained to make a very telling impression on the listener. The partita contained many instances of expressive phrasing within elaborate contrapuntal structures that were clearly and cleanly set forth, and its projection might have seemed adequate in a smaller hall. On the basis of this performance it seems possible that inhibition rather than a lack of imagination might have been responsible for Mr. Gale's rather colorless interpretations of the Franck and Debussy compositions.

—A. H.

Jan Smeterlin, Pianist Town Hall, Nov. 20

It was good to have the gentle and poetic art of Jan Smeterlin back again; the Polish pianist had not been heard in New York since 1945. His program contained nothing novel, except possibly a scherzo by Paul Dukas that he need not have wasted his time on. But there was something refreshing about every interpretation of the evening, for Mr. Smeterlin is an unusual figure among contemporary pianists, an artist of exceptional sensitivity, purity of style, and intimacy of approach. If there is such a thing as a classic tradition of piano playing he is one of its prime exponents, for the delicacy of his touch, the finish of his phrasing, and his keen sense of musical beauty are

all facets of a serene and radiant musical temperament.

Mr. Smeterlin began with Schubert's Sonata in A minor, Op. 143. He emphasized its lyrical aspects rather than its muffled tragedy, and he gave its melodic loveliness full play. The justness of tempo, the natural grace of phrasing, the spontaneity of feeling in this interpretation were delightful. His performances of selected variations from both books of Brahms's Variations on a Theme by Paganini were not as technically impeccable as when he played them here six years ago, but they still represented a highly original conception of the music, much lighter and more gracious than that of most pianists.

In four Chopin mazurkas, the F minor Ballade, four etudes, and the C sharp minor Scherzo, Mr. Smeterlin proved himself a true Chopinist, as James Huneker used to dub born interpreters of that elusive master. Perhaps the mazurkas were the most beguiling of his Chopin performances, but all of them were tonally exquisite and imaginative.

—R. S.

Jeanette La Bianca, Soprano, Carnegie Hall, Nov. 20 (Debut)

Jeanette La Bianca, seventeen-year-old coloratura soprano, gave a program of songs and operatic arias heavily studied with the bromides of the coloratura repertory. She had a charming, extremely light voice, which she used naturally; her coloratura technique was fleet, quite accurate, and almost always in tune. However, her strictly lyric singing was undistinguished by good vocal quality, intelligible diction, or more than the stirrings of musical understanding. One would wish more for careful guidance of her undeniable gifts than for further public appearances at the present time. Miguel



Jascha Heifetz Szymon Goldberg

Sandoval was the accompanist and John Wummer provided the flute obbligatos.

—W. F.

Jascha Heifetz, Violinist Carnegie Hall, Nov. 21

A capacity audience heard Jascha Heifetz play Strauss's Violin Sonata; Bruch's Concerto in G minor; Schubert's Sonatina No. 3; nocturnes by Sibelius, Lili Boulanger, and Szymanowski; the violinist's own transcriptions of Ravel's sixth and seventh Valses Nobles et Sentimentales; Castelnovo-Tedesco's Alt Wien; and Wieniawski's Polonaise Brillante.

No one was disappointed, for Mr. Heifetz played with all the musical sensitivity, phenomenal technique, peerless intonation, and fabulous tone that have been hallmarks of his performances for over thirty years. There appeared to be no known violinistic device over which he had less than absolute control, and the colors and nuances he drew from his instrument, (said to be the Stradivarius he had recently acquired) were limitless. There was, however, a shade more Heifetz than Schubert in the sonatina. The alliance of Heifetz and Strauss, however, was complete, and the Bruch concerto, thanks to Emmanuel Bay's expert accompaniment, was as perfect as it could be without an orchestral background. Mr. Heifetz is, of course, a past master at miniatures, among which the Wieniawski polonaise was indescribably brilliant.

—A. B.

David Smith, Pianist Town Hall, Nov. 21

David Smith, who made his Town Hall debut in 1944, returned to play a second program that contained the Bach-Busoni Toccata in C major; Chopin's Sonata in B minor; and shorter works by Scarlatti, Rachmaninoff, Albeniz, Debussy, and Ravel. His performances revealed that he could play amazingly fast and, at same time, accurately, and in the Scherzo of the Chopin work and the Ravel toccata these abilities produced some admirable as well as breathtaking effects. The program as a whole, however, was not interesting because Mr. Smith played with a mechanical rigidity that made all of the works sound as though they had been stamped out by a machine rather than composed for purposes of expression.

—A. H.

Composers Forum McMillin Theatre, Nov. 24

The second Composers Forum Concert of the season brought forward music by two gifted young composers. Theodore Strongin was represented by five songs, the slow movement from his Oboe Quintet, and his Suite for Unaccompanied Cello. The compositions by Jack Beeson included songs; Interlude, for violin and piano; and Sonata No. 5, for piano. Virgil Thomson was moderator for the evening, and the excellent performers included Stephanie Turash and Hazel Gravell, sopranos; David Allen, Robert Storer, and John Kirkpatrick, pianists; Robert Bloom, oboist; Bernard Greenhouse, cellist; Zvi Zeitlin, violinist; and the Degen Quartet.

In terms of sound, pure and simple, Mr. Strongin's music shows exceptional musicality. In the motivic methods of his writing, the composer suggests Debussy, but the moods are contemporary and their exotic tinge is individual. If they are limited and rather repetitious in their suavity, they are always musical. It was a special pleasure to hear songs that are genuinely vocal as well as modern in design. Mr. Beeson's songs, on the other hand, were his weakest contributions, unexceptional as to vocal line and textural suggestion. His gifts seemed to veer rather towards the instrumental. His sonata has dramatic drive and power, although it is too burdened with conventional dissonances. In his Interlude he is highly successful in blending the timbres of violin and piano, as well as more attentive in applying dissonance for structural purposes rather than for its own sake.

—A. B.

Rudolf Firkusny, Pianist Hunter College, Nov. 24

For his only recital in New York this season, Rudolf Firkusny chose Samuel Barber's exciting Piano Sonata as the central work. He played it magnificently, preceding it with Schumann's Davidsbündlertänze, done very sensitively; Mozart's Fantasy in C minor, K. 396; and three short Brahms pieces bracketed with Prokofiev's noisy Toccata, Op. 11. After the American work, three Czech works sounded colorless, but they were played with obvious affection for their composers, Martinu and Smetana, by the Czech-born artist. Smetana's Etude de Concert was played with special brilliance. Several encores rounded out the program.

—Q. E.

Herman Arminski, Pianist Town Hall, Nov. 25, 3:00 (Debut)

Beethoven's Pathétique Sonata, Brahms's Variations on a theme by Paganini (Book One), and Chopin's Ballade in F minor were the major works in Herman Arminski's New York debut program. Mr. Arminski, a native of Vienna, has appeared as a recitalist on the Continent and in London as a concerto soloist in the Albert Hall. His playing revealed sound musical instincts and an inherent pianist flair. Unfortunately, his performances were marred by inaccuracies and occasional memory slips. These flaws may have been caused by nervousness, since he often acquitted himself very well, notably in the more difficult Brahms passages and in four Chopin etudes.

—A. H.

Collegium Musicum Circle in the Square, Nov. 25

In its second concert, this newly established group presented an unusual program of classical and contemporary works, under the direction of Fritz Rikko. Patricia Neway, soprano, was soloist, giving a persuasive performance of O toi qui prolonges mes jours, from Gluck's Iphigénie en Tauride. Her voice was less suited to Heinrich Schütz's sinfonia sacra, Singet dem Herrn, in which the vocal demands are more subtle than those of the Gluck aria. As an encore, Miss Neway sang an aria from Purcell's The Fairy Queen.

The playing of the ensemble was not faultless, but their enthusiasm and the conductor's understanding of the scores compensated somewhat for occasional bad intonation and for a prevailing harshness of sound, which may have been caused by the hall's acoustics. Lou Harrison's Suite No. 3, consisting of seven pastorales, is characterized by refinement of both instrumental setting and melodic line. The work is related harmonically to Fauré and rhythmically to Hovhanness. Its uniformity of mood gives

(Continued on page 18)

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METROPOLITAN OPERA

(Continued from page 7)

versed in the musical and visual requirements of her role. Slender and handsome, with an attractive figure, she seemed as much in character as Margaret Webster's stage direction would permit anyone to be. She contributed her best singing in the judgment scene, where she conveyed the dramatic burden of the music with some degree of force. But here she gave the impression of using the utmost resources of her voice, to the point of harsh and shrill tone production, without quite attaining enough volume to fill the huge theatre. In the earlier scenes the quantity of her tone was generally inadequate, and passages in the lower register were frequently inaudible. In competition with the concentrated brilliance of the voices of Zinka Milanov and Mario del Monaco, her fullest tones sounded pale and inconclusive. Since most of the opera houses in which she has sung in Europe are a good deal smaller than the Metropolitan, it is not difficult to believe that her voice sounded adequate in them. It was apparent, however, that at the Metropolitan the dramatic mezzo-soprano parts are likely to present to remain outside her physical powers.

Apart from Paul Franke, who replaced the indisposed Thomas Hayward as the Messenger, the rest of the cast was unchanged from the opening night. Miss Milanov, however, was in far better voice than in her two previous performances this season, and her singing was moving and on the whole technically satisfying. Mr. Del Monaco had undergone something of a change of heart about his manner of performing Radames' music, and eliminated a good many of the extraneous humming noises that had disfigured the musical line. George London was again an enormously impressive Amonasro. The other performances—Jerome Hines as Ramfis, Lubomir Vichogonov as the King, and Lucine Amara as the Priestess—were much as they had been before. Fausto Cleve again conducted admirably. The contributions of scene and costume design, stage direction, and choreography by Rolf Gerard, Miss Webster, and Zachary Solov seemed no happier than they had at first.

—C. S.

Rigoletto, Nov. 23

The third performance of Rigoletto in its splendid new setting progressed with power and conviction through the first three acts. Then the shock of the curtain drawn at the moment of the murder of Gilda over Sparafucile's hut, hitherto presumably open by stage convention, once again spoiled illusion. This piece of stage direction obviously bothers the powers that be, for they tried a black-out at this crucial moment as well as drawing the curtain. The black-out alone would be enough. The singing of three principals, Leonard Warren, Hilda Gueden, and Richard Tucker, was superb, and the others were competent—Jean Madeira, Alois Pernerstorfer, Thelma Votipka, Norman Scott, Clifford Harvuot, Anne Bolinger, Paul Franke, Lawrence Davidson, Margaret Roggero, and Algerd Brazis. Alberto Erede conducted.

—Q. E.

La Bohème, Nov. 24, 2:00

The season's first performance of Puccini's La Bohème was a routine affair, distinguishable from routine performances of other seasons mainly by the fact that there were three singers new to their roles and a new conductor. Patrice Munsel sang her first Musetta at the Metropolitan, Frank Guarrera his first Marcello, and Alesio de Paolis his first Alcindoro. The

new face (or back) in the pit was that of Alberto Erede. The other members of the cast were familiar in varying degrees—Victoria de los Angeles as Mimi, Giuseppe de Stefano as Rodolfo (replacing Jussi Björling, who was ill), Cesare Siepi as Colline, Clifford Harvuot as Schaunard, Lorenzo Alvary as Benoit, Paul Franke as Parpignol, and Carlo Tomanelli as the Sergeant.

Everybody sang at least passably well, and Mr. Erede gave an adequate, if not at all inspired, reading of the score. There was a general lack of real musical or dramatic life. Matters were not helped, to say the very least, by Désiré Defrère's stage direction.

It is perhaps not entirely fair to Mr. Defrère to treat his productions as if he was able to exercise full control over them. After returning to the Metropolitan in 1935, towards the end of a long and honorable singing career, he became a stage manager; singing less and less, he took on more administrative duties and gradually inherited the responsibility for staging of a number of standard operas. But piecing together an old production in minimum rehearsal time is a different thing than working out a new production. Mr. Defrère's operas, like this La Bohème, represent an incrustation of old settings, standard opera-house business at least thirty years old, and "traditions," plus (and minus) the vagaries of a long procession of variously endowed singers. Is it any wonder that all was not for the best in what is widely referred to as the world's greatest opera house?

The four Bohemians hopped, skipped, and bounced frantically around the stage. They flung their arms about without motivation and spewed mouthfuls of stage wine into the prompter's box. It all became exceedingly nerve-racking; and the youth of the quartet (they would scarcely average over thirty) made their excesses seem all the more grotesque. This sort of free-for-all alternated with extremely static periods—notably in the duets between Mimi and Rodolfo, where the natural placidity of Mr. Di Stefano and Miss De los Angeles asserted itself. Where thoroughly experienced chorus members were involved, as at the beginning of the third act, things went much better; but at almost every crucial point the staging either failed to make its points or made wrong ones. Somebody should at least teach Mr. Di Stefano to time his movement at the very end so as not to spoil Puccini's climax.

The newcomers took on the coloration of their surroundings. Only Mr. De Paolis' Alcindoro was really a creative effort. The character he presented—a wizened, jerky little roué—was a good deal more specific than the common, run-of-the-mill Alcindoro. He stole the second act as completely as it can be stolen, even by so practiced a buffo as Salvatore Baccaloni.

Miss Munsel had been suffering from a virus infection and was not in very bright voice. Nor was her impersonation much of an advance over the shrewish, common, anachronism-ridden Musettas of recent Metropolitan seasons. It is just plain impossible for Musetta's solicitude to be credible in the last act if up to that point she has projected nothing but wantonness and a nasty temper.

Mr. Guarrera, the most vigorous bouncer of all the Bohemians, sang with a firm body of tone but without the attention to line and dynamic shadings that might have raised his accomplishment above the routine.

Of the familiar participants, Miss De los Angeles and Mr. Di Stefano both profited from being the possessors of fresh, extremely beautiful voices. Miss De los Angeles sang everything up to A with pure, clear

(Continued on page 19)

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RECITALS

(Continued from page 16)

the work as a whole a static quality. The other contemporary work on the program, Paul Hindemith's Eight Pieces for String Choir, repeats patterns already familiar in the composer's other works. From the older repertory, Mr. Rikko presented the Suite No. 4, in D minor, for strings (Journal du Printemps), by J. K. F. Fischer, of which the final Passacaglia is strikingly beautiful; and a charming Divertimento in D major, for flute and strings, by Haydn.

—A. S.

New Friends of Music Town Hall, Nov. 25, 5:30

The New Music String Quartet (Broadus Erle and Matthew Raimondi, violinists; Walter Trampler, violist; and Claus Adam, cellist) contributed first-class performances of Roy Harris' Three Variations on a Theme for String Quartet and Beethoven's String Quartet in C sharp minor, Op. 131, to the season's fourth concert for the New Friends of Music. Beethoven's Scotch and Irish songs, done by Richard Dyer-Bennet, tenor; Stuart Canin, violinist; Ralph Oxman, cellist; and Carlo Bussotti, pianist, completed the program.

The Harris work was new to New York audiences, although it dates from 1933. Typical Harris but not one of his strongest efforts, the piece inflates its material into three long movements, a slow one separating two fast ones, so that the effect is rather that of a rather thin, full-size quartet. The New Music String Quartet played it with every grace. Their excellent performance of the Beethoven quartet, however, indicated that they are by no means limited to the modern, for the improvisatory tone of this masterpiece has eluded many ensembles. The tempos were sometimes a shade fast, though. Mr. Dyer-Bennet, however admirable his work as a ballad singer, was not a very good choice for the six Beethoven settings of folk songs. The composer's arrangement obviously transcends the scope of the ballad, and the singer was not vocally equipped to handle the change.

—A. B.

Szymon Goldberg, Violinist Carnegie Hall, Nov. 26

Szymon Goldberg began his first New York recital in three years with a musically communicative performance of Beethoven's Kreutzer Sonata, bringing to it a fine sense of the long line as well as a meticulous regard for the smallest details. Bach's Sonata in G minor, for violin alone, which followed, was also notable for musical perspicacity, as was every work the violinist played. Here, however, a more outward projection, greater rhythmic incisiveness, and a less diffident approach to the double stops would have been welcomed.



A relative newcomer among chamber-music groups, the New Music Quartet is still less than three years old. The members of the ensemble (left to right) are Broadus Erle, Matthew Raimondi, Walter Trampler, and Claus Adam

Schumann's Sonata in A minor, Op. 105, which opened the second half of the evening, was Mr. Goldberg's crowning achievement. This was a performance of admirable elegance yet soaring lyric intensity; and the final movement was a marvel of lightness. In the style of the ensuing Hindemith Sonata, Op. 31, No. 1, for violin alone, the violinist was no less at home. Szymanowski's La Fontaine d'Aréthuse and Theme and Variations (24th Caprice by Paganini) completed the program. The violinist presented the first with melting tone and the second with histrionic overtones but without ostentation. Artur Balsam was the dependable accompanist.

—A. B.

Anna Russell, Comedienne Town Hall, Nov. 27

Anna Russell, an English singer and pianist who studied at the Royal College of Music in London, made a sensational New York appearance in a varied program that opened with Canto dolcemente pi-po, from the opera La Cantatrice Squelette, and



Giovanni Bagarotti Anna Russell

continued through such works as Schlumpf; Schrechenrauf; Je n'ai pas la Plume de ma Tante; and a fugue on Be Happy, Go Lucky; to its closing item, "Spike" Rossini's La Danza. Miss Russell had her audience roaring with laughter before she had sung a note, and the hilarity continued throughout the evening. All the foibles of concert-platform inhabitants were exposed in a mixture of good-natured satire and farce that was pointed but never cruel.

Miss Russell was by turns a coloratura soprano, a bosomy lieder singer, a helmeted Brünnhilde, a French chanteuse, a singer with tremendous artistry but no voice, a concert pianist, etc., etc., etc. In discussing not-over-intelligent singers, Miss Russell suggested that they have "resonance where brains ought to be." She also spoke of and demonstrated the advantages of contemporary music for tone-deaf singers and of folk

songs for the untrained singer. Her riotously funny caricature of a club-woman introducing a guest artist was, for this listener, possibly her crowning achievement. With or without music Miss Russell is a comedienne of the first order; she is, furthermore, an unusually intelligent one who writes, composes, and arranges all her own material. Henry Dworkin, her accompanist and handy man, was not too overawed by the mad proceedings to keep up with them all the time.

—A. H.

Giovanni Bagarotti, Violinist Carnegie Hall, Nov. 28

This was the first of three concerts to be devoted to Mozart's violin concertos. According to the announcement this was the first time such a cycle has been undertaken in America. It was an auspicious beginning, and Giovanni Bagarotti chose his first program with a nice sense of balance. It held the well-known D major Concerto, K. 218; the B flat major Concerto, K. 207, listed as a probable first performance (the records show no earlier performance of it, at least in the last 25 years); and the D major Concerto, K. 271a. The B flat major Concerto stole the show, its magnificent inspirations having the added advantage of novelty.

Mr. Bagarotti had the happy notion of using a sixteen-piece orchestra, which made for a Mozartean balance. His playing was also faithful to the Mozart style, pure of line and delicate of phrase. He had warmth and sentiment and gracefully avoided the theatrical. His tone was clean and nicely molded. There were only a few trifling slips of intonation. In the D major concerto, K. 271a, however, the violinist allowed himself to become flustered by them, and the final movement in particular was not up to the technical par he had established. Mr. Bagarotti also served as conductor, setting the tempos for the excellent ensemble and providing occasional directives between solos.

—A. B.

Winifred Cecil, Soprano Town Hall, Nov. 28

Winifred Cecil's recitals are always memorable experiences, and this one was no exception. The beauty of her singing, the dramatic insight of her interpretations, and her superb program reminded me of the wonderful recitals that Povia Frijs and Lotte Lehmann used to give. Miss Cecil has the same faultless taste, the same dedication to great music. Among the many unusual works on the program was a fragment by Schubert, found among his posthumous works, (Continued on page 20)

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(Continued from page 17)
tone, and Puccini took care of her rather edgy top tones. She did not act with much distinction, but the only other thing missing was a really live appreciation of the pathos that could be extracted from Mimi's music within the framework of her accurate and musical account of it. Her performance was lovely but not often touching. What use is it to sing Mimi well if you don't make the audience choke up with your "senza rancore" at the end of the third act? Mr. Di Stefano made a good deal more use of expressive devices, but did not communicate very much ardor. His acting was vestigial.

Mr. Siepi looked well, and he sang his farewell to the coat in good style. Mr. Harvut's appearance suffered from a very odd wig, and his voice sounded hollow. Mr. Franke, Mr. Alvary, and Mr. Tomanelli all discharged their duties with competence.

—J. H. JR.

La Traviata, Nov. 24

Two Italian artists of distinctive attainments, the tenor Giacinto Prandelli and the baritone Renato Capecchi, sang in the United States for the first time in the Metropolitan season's initial presentation of *La Traviata*. Fausto Cleva conducted this Verdi opera for the first time here, and all but three members of the cast—Delia Rigal, George Cehanovsky, and Osie Hawkins—were new in their roles.

Mr. Prandelli's singing of Alfredo's music restored many niceties of vocal style Metropolitan audiences have not encountered in the role in the decade since Richard Crooks last sang it. Since his voice was characterized by neither great volume nor special beauty or individuality of timbre, Mr. Prandelli wisely chose to rest his case on the expertness and tastefulness of his artistry. Unlike the great ma-

jority of Metropolitan debutants, he oriented himself immediately to acoustics of the house (many singers are deceived by the fact that tones that carry easily out into the auditorium are inaudible to them on the stage) and sang easily and without forcing. To the melodic lines he brought genuine elegance of phrasing and a sensitive feeling for nuance and gentle coloration. He practiced successfully the all but forgotten art of whittling a high note down to a pure, clear *fil di voce*; he was discretion itself about relating the volume of his voice to that of Miss Rigal's in duet passages in which his part lay in a higher range than hers; he sent forth Alfredo's denunciation of Violetta in the third act with forceful accents that never deteriorated into shouting; and he sang the opening measures of the *Parigi o cara* duet in the last act in the traditional half voice, so seldom employed either here or in other operas by the rest of the Metropolitan tenors, that gives the evocation of Paris the quality of a romantic dream. Yet for all its refinement and delicacy, Mr. Prandelli's performance was a manly one, and his bearing on the stage, if not especially ardent, was always poised and attractive.

Mr. Capecchi's Germont was also a commendable accomplishment, albeit a somewhat less finished one. He is only 27, and although he already has a considerable list of major baritone roles to his credit, he had never before appeared as Germont. Rudolf Bing's wisdom in risking the debut of a young artist in a role he had not sung before was open to question; but Mr. Capecchi proved to be too capable and assured a performer to let the audience discover any uncertainty he may have felt. His portrait of the elderly Provençal was dignified and believable, even if it was not enriched by details of action that will doubtless occur to him as he grows further into

the part. His acting was simple and straightforward, without windmill gestures or opera-house pomposities. In his singing he manifested a gratifying concern for the meaning of the words; while his vocalization was adept—except at the climax of the third act, where he pushed his voice into roughness and spread tones—he sang the part from the inside out, seeking to make the music serve as an expression of the drama. His share in the long second-act duet with Miss Rigal was sensitive, and he made Di Provenza a real theatrical situation rather than a mere baritone display-piece. In sheer quantity his voice was not impressive, and the heavier roles are likely to lie outside his powers in the big Metropolitan; but he produced his tone, most of the time, with a concentration and clarity that made for clean definition of pitch and line. He is plainly an artist of intelligence and quality.

Whether because of caution they exerted in their debuts or because of innate temperamental limitations, neither Mr. Prandelli nor Mr. Capecchi generated any great amount of emotional warmth. It was therefore left for Miss Rigal to supply whatever passion the performance possessed. Unfortunately, she was not in vocal condition to make all her points compellingly. In her own feeling for the character and in the format of her acting, her Violetta is one of the best the Metropolitan has possessed in recent years. But the faultiness of her singing—the changeableness and undependability of her various methods of emitting tones, the shocking inadequacy of her bravura singing in *Sempre libera*, the intrusion of sounds that were downright ugly into passages that require faultless smoothness, the want of a pianissimo in places where Violetta cannot do without one—reduced a potentially fine performance to a level that was, to put it baldly, provincial. Because her innate gifts are as distinguished as they are unusual, Miss Rigal won a loyal following in her first season at the Metropolitan, despite a discouraging catalogue of vocal ineptitudes. Whether her admirers will be willing to go along with her through a second year of highly inadequate singing remains to be seen.

In smaller roles, Paula Lenchner was a handsome and vivacious Flora, and Gabor Carelli was vocally the best Gastone within memory. Margaret Roggero, as Annina, was both restless and inhibited; she still needs more stage training than the Metropolitan has been able to give her. Algard Brazis as the Marquis d'Obigny, Mr. Cehanovsky as Baron Douphol, and Mr. Hawkins as Dr. Grenvil filled their assignments satisfactorily.

In the third-act divertissements, Maria Karnilova, with Socrates Birskey as her partner, made her bow as a Metropolitan prima ballerina. Zachary Solov had kindly devised conventional balletic routines that displayed both her personal beauty and her secure technique, and she made a delightful impression. Tilda Morse appeared briefly as soloist in the *Tzigane* that preceded Miss Karnilova's *Pas d'Espagne*.

Mr. Cleva's conducting was a model of controlled flexibility, and in the preludes to the first and fourth acts he gave the music an intensity the singers did not consistently give it elsewhere. The first act was especially well conceived; the music had brightness and constant movement, but the singers' inflections were not sacrificed to a rigidly metrical beat.

—C. S.

Aida, Nov. 26

The Metropolitan gave its new production of *Aida* for the fourth time on Nov. 26 with the same cast and conductor as on opening night. It was not a happy evening. One of the few bright spots was Elena Niko-

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RECITALS

(Continued from page 18)
Ueber allen Zaubern Liebe, a setting of a text by Mayrhofer, in its first New York performance. It is one of his loveliest melodies, and it breaks off at a haunting phrase.

The whole Schubert group was absorbing. Miss Cecil contrasted moods of serenity, tenderness, tragedy, and religious vision, in *Nachtstück*, *Freude der Kinderjahre*, *Die Rose*, *Du liebst mich nicht*, *Litanei*, and *Auflösung*. Every one of these songs is a masterpiece, and she sang all of them with complete comprehension, even when her voice was heavily taxed, as in the overwhelming vehemence of *Auflösung*.

The recitative, *Cette nuit, j'ai revu le palais*, and aria, *O toi qui prolonges mes jours*, from Gluck's *Iphigénie en Tauride* formed a noble introduction to the program. Miss Cecil did not vouchsafe the sumptuous high tones and volume necessary for an ideal performance, but she sang with impressive style and intensity. Wholly delightful was her singing of works by Monteverdi, Scarlatti, Perti, and Handel. The recitative, *O didst thou know*, and aria, *As when the dove laments*, from Handel's *Acis and Galatea*, was exquisitely phrased and colored. The audience was literally breathless, so perfectly spun were the pianissimo passages.

In a group called *Musical Moods on Sacred Text*, the most striking songs were Hugo Wolf's *Lord, What Dost Thou Water Here With Thy Blood?*, from the Spanish sacred songs; *The Virgin's Plaint*, from an old mystery play, arranged by Felipe Pedrell; and Arthur Benjamin's vivid setting of Walter De La Mare's poem, *Before Dawn*. Miss Cecil expressed the last drop of anguish in the Wolf song; her singing of the melismatic passages in the old Spanish work was equally virtuosic and poignant; and her delivery of the De La Mare text was an invaluable lesson in vocalization.

In short, this was an evening of the high art of song, as intellectually rewarding as a program of late Beethoven sonatas or of Bach suites for violin alone. Yet it was achieved with the utmost modesty and simplicity of manner.

—R. S.

Freda Trepel, Pianist
Town Hall, Nov. 29

Freda Trepel's fourth New York recital left the impression that this young Canadian pianist would have made a better showing had she chosen a less ambitious program. She had many positive qualities to her credit, including technical facility, genuinely musical phrasing, a pleasant way with a legato line, and an accurate sense of style. These admirable assets were best demonstrated in the opening work, a Vivaldi-Bach concerto grosso, which was given the only consistently convincing performance of the evening. Elsewhere Miss Trepel's capacities were apparent mainly in isolated measures. Her problem seemed primarily a physical one, for by the time she had gotten through Kuhlau's Sonata Op. 46, No. 3 (a work of quasi-Beethovenian proportions), she had little strength in reserve for pointing up the strong dramatic contrasts of Beethoven's Waldstein Sonata, and Moussorgsky's Pictures from an Exhibition, which, under the circumstances, should never have been placed at the end of the program, emerged rather tamely.

—A. B.

Ray Lev, Pianist
Carnegie Hall, Nov. 30

Ray Lev's annual Carnegie Hall recital attracted a large audience once



Olga Coelho

Winifred Cecil



Ossy Renardy



Maryla Jonas

again. As is her custom, the pianist programmed some unfamiliar music; on this occasion she presented several short items—Karl Weigl's *Night Fantasy* No. 2; John W. Work's *Visitor from Town and Ring Game*; Herman Berlinski's *Rhythmic Ostinato Suite*, and Prokofiev's *Mephisto Waltz* (from the film *Lermontov*). All of them were pianistic, musically unexceptional, and new to Carnegie Hall. The major works on the program were Schumann's *Davidbündlertänze* and Chopin's *Sonata in B flat minor*.

Once again Miss Lev displayed the marks of potentially first-rate pianism. Her conceptions were genuinely musical and at the same time genuinely pianistic. What still remained a matter of apparent indifference to her was technical polish and the finish of faultless detail. Yet the sheer spontaneity and sweep of her playing, particularly in the romantic works, was no small accomplishment, and her performances, rough though they were around the edges, were never lacking in vitality.

—A. B.

Alice Engram, Mezzo-Soprano
Carnegie Recital Hall, Dec. 2, 3:00

Alice Engram was accompanied by Giuseppe Bamboschek in a program of Italian, French, Spanish, German, and English songs that allowed her to demonstrate a measure of interpretative ability. She had been thoroughly if not always wisely coached, and her interpretations contained a hint of personal emotional warmth and flexibility as well. What was mostly lacking in her performances was adequate vocal control. A disturbing wobble marred much of her singing, and her high notes were usually sharp.

—A. H.

Olga Coelho, Soprano
Town Hall, Dec. 2

In a program composed largely of Latin American and Spanish folk-song adaptations, Olga Coelho made it clear that she is a folk-song interpreter of the first magnitude. Singing to her own skillfully and sensitively played guitar accompaniments, she displayed a well-trained, beautifully-projected voice which she used with complete control and affecting expressivity. An unerring sense of timing and dynamic contrast marked each song. The guitar backgrounds, most of which were arranged either by Miss Coelho or Andrés Segovia, were tasteful and modest; however, in Villa-Lobos' transcription of his own *Bachianas Brasileiras* No. 5—an over-ambitious project, perhaps—the instrument seemed taxed beyond its capacities. The program was none-the-less an absorbing one, and Miss Coelho brought real distinction to a medium that is frequently sullied by musical ineptitude posing as authentic popular expression.

—W. F.

New Friends of Music
Town Hall, Dec. 2, 5:30

Erna Berger was the recitalist in this New Friends of Music program, appearing on short notice in place of Claudio Arrau, who was ill. Accompanied by Paul Berl, the soprano offered one work each by Purcell, Handel, and Haydn; five Schubert

songs, and six Wolf songs. She was in good voice and sang with the accomplished, secure vocalism that has generally characterized her performances. The bright, gleaming tones only rarely lost their sheen or tended to go sharp. The external shape of Miss Berger's songs was well nigh perfect—polished in phrase, varied in color, impeccable in diction. This in itself gave pleasure and ideally suited the classic grace of *With verdure clad* (sung in German), from *The Creation*. The playful humor of *Wolf's Nix* Binsefuss was projected with a deftness and taste not many singers possess. But it was Schubert's two *Suleika* songs that marked the high point of Miss Berger's artistry, because their lightly rapturous mood was so beautifully sustained. *Wolf's Das verlassene Mägdlein* was moving in its pathos, but in neither his *Verborgeneheit* nor *Im Frühling*—surely one of the composer's most beautiful songs—did the singer convey in full measure the profound emotions involved.

—R. E.

Ossy Renardy, Violinist
Carnegie Hall, Dec. 2

This was Ossy Renardy's first New York recital in two years. The thirty-year-old violinist, who has fourteen seasons of appearances in Europe, in the Near East, and in this country already behind him, opened his program with Handel's *Sonata* No. 1, in A major, and continued with Mozart's *Concerto* in E flat major, K. 268. Both were marred by uncertain intonation and tentative handling of double stops, and both were presented in a heavy, lush style completely alien to them.

With Brahms's *Sonata* in D minor, things took a decided turn for the better. Mr. Renardy's brilliant and impassioned performance of it made it seem probable that his temperament is best suited to music of fiery expression, and here his playing was clearly on pitch. In Hindemith's *Sonata*, Op. 31, No. 2, Mr. Renardy exhibited the largeness of tone that is virtually indispensable in unaccompanied playing; his performance was in every way a strong one. Bloch's *Nigun* and show-pieces by Wieniawski and Bazzini brought the evening to a bright close. Here again the violinist's playing was consistent with his wide reputation. Wolfgang Rosé was his able accompanist.

—A. B.

Musicians' Guild
Town Hall, Dec. 3

Opening its sixth season before a subscription audience that has increased appreciably, the Musicians' Guild pursued the even tenor of its accustomed ways, offering music by Mendelssohn, Piston, Mozart, and Brahms, secure in the knowledge that it was among friends. The concert seemed pitched in a low key, dynamically and emotionally, and even the closing Brahms Piano Quintet was on a relatively subdued scale. Frank Sheridan and the Kroll String Quartet (William Kroll, Louis Graeler, Nathan Gordon, and Avron Twerdowsky) played the work admirably within the range they had set for them-

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(Continued from page 19)
laidi's performance in the judgment scene. With the sole exception of the outburst, Ah pietà! egli è innocente, Numi, pietà, in which she did not give enough breadth to the opening phrase and to the wonderful descending seconds, her singing was sumptuous in tone. Her acting was highly effective. She had been nearly inaudible in the ensembles in Act II, and it was a pleasure to hear her voice ring out in this scene.

In Act I, several particles which resembled snow drifted down on the scene. After observing Margaret Webster's staging of the whole work, I would not have been at all surprised if she had introduced a full-scale snowstorm. Unbecomingly costumed and unnaturally placed, the artists were fighting against a handicap all evening. Zinka Milanov, a great Aida on past occasions, was nervous and not fully in control of her beautiful voice. Mario del Monaco clung to high, fortissimo tones with the lingering affection that Giacomo Lauri-Volpi used to show for them, without disclosing Lauri-Volpi's command of legato. What saved Mr. Del Monaco's Radames was his innate sense of passion and intensity in the big moments of the opera.

George London's splendid diction and surety of interpretation as Amonasro were a joy, but his pseudo-Greek costume and Miss Webster's direction did not enable him to project the savage power of the role. Miss Webster seems to have conceived the character as someone rather like Elijah, and Rolf Gerard has added to the ponderous dignity of this conception by swathing the Ethiopian king in robes that impede his movement and remove almost every trace of wildness and freedom.

Lubomir Vichogonov was again heard as the King; Jerome Hines as Ramfis; Thomas Hayward as the Messenger; and Lucine Amara as the Priestess. Mr. Cleva seemed uneasy in the first two acts, but he kept the last two moving while encompassing much striking detail. The dances looked like an episode from Earl Carroll's Vanities transported to ancient Thebes. Janet Collins distorted and disported herself skillfully in some

extremely ugly and tasteless movement. But then, this Aida is far closer to Broadway than to the Nile.
—R. S.

Le Nozze di Figaro, Nov. 27

The third performance of Mozart's *Le Nozze di Figaro* brought Giuseppe Valdengo's first Almaviva at the Metropolitan and the first appearances this season of Eleanor Steber as the Countess and Lawrence Davidson as Antonio. Mr. Valdengo sang his music with style, although without particular subtlety. His acting was also poised and innocent of nuance, presenting the Count simply as an outraged and ultimately penitent husband. But his performance was, on the whole, a substantial beginning. Miss Steber was not in very fresh voice on this occasion, but her portrayal was, altogether, as reliable as ever. Mr. Davidson's gardener was a bright bit. The otherwise familiar cast included Nadine Conner as Susanna; Mildred Miller as Cherubino; Cesare Siepi as Figaro; and, in lesser roles, Jean Madeira, Roberta Peters, Salvatore Baccaloni, Alessio de Paolis, and Gabor Carelli. Fritz Reiner conducted.

—A. B.

Rigoletto, Nov. 28

The fourth presentation of the Metropolitan's new production of Verdi's *Rigoletto* once again confirmed the initial admiration for Herbert Graf's staging and Eugene Bernan's settings and costumes for the first three acts. There were four changes of cast, but all the singers concerned fitted well into the framework of the action. Roberta Peters sang the first Gilda of her Metropolitan career and Nell Rankin her first Maddalena; Nicola Moscona made his first appearance as Sparafucile in the new surroundings and George Cehanovsky his first as Marullo.

Miss Peters, who sang Gilda for the first time last summer with the Cincinnati Summer Opera, replaced Genevieve Warner, who had been announced to sing the role for the first time. Miss Warner, still suffering from the upset of having been choked and robbed in Edinburgh in August, decided to defer her appearance, and Miss Peters stepped in on short notice.

Miss Peter's Gilda was at once the most promising and the least complete impersonation of her Metropolitan career, which began so auspiciously last season with a pinch-hit Zerlina. She was charming then, and she has been charming in everything she has done since. But there is all the difference in the world between being a delightful Barbarina and undertaking a full-length, dramatic role.

It is eternally to the credit of Miss Peters that she did not choose to skitter across the surface of the part on showy coloratura technique. Gilda is not a coloratura role—in fact Verdi once threatened to withdraw it if it continued to be cast as one. But it has coloratura in it, and many singers have had great success singing it in a way the composer never intended. Miss Peters, whose experience has been largely in florid and soprano leggiero parts, did a thoroughly honest job of making the dramatic accents. The blemishes were mainly technical ones. She sang out with a full-scale lyric soprano placement most of the time, reverting to a flute-like head voice when the tessitura (or habit) required it. Not infrequently the transition would be poorly gauged, and unplaced tones would miss the pitch. She tried a very tentative messa di voce at the end of Caro nome. And so on. But she sang so ardently, with such a really live sense of dramatic values that I, for one, am perfectly willing to wait for

her to settle the role in her voice and learn the stylistic nuances that are needed to make her Gilda as complete in realization as it is right in conception. She looked perfectly lovely, even in a blonde wig, acted very well indeed, and generally gave the impression of being a really big talent instead of merely an attractive one.

Miss Rankin looked well as Maddalena and was quite in the picture dramatically and musically, but her lack of really solid low notes kept her efforts from taking very well in the quartet or storm trio. Mr. Moscona, in new makeup, was a wonderfully villainous looking Sparafucile, and he sang with solid command of the dramatic needs of the part.

Mr. Cehanovsky was his familiar, adequate self as Marullo, although he participated in one discouraging bit of business with Leonard Warren, extending his hand to him and half raising him from the floor during the Cortigiani! This bit, not really bad in itself, is a hangover from the old production; it was eliminated by Mr. Graf in his restaging. Mr. Warren also returned (at least in the absence of Mr. Graf, who is just now at La Scala in Milan) to his habit of making a wide detour by way of the Duke's portrait as he exits after Si! vendetta. When a production has been as carefully worked out as this one, it is not very heartening to find that in only the fourth performance details are already being sabotaged by self-centered or obtuse individual singers.

Mr. Warren's *Rigoletto* was again supremely well sung, and Richard Tucker, in lighter and more malleable voice than at the first performance, sang elegantly a good part of the time as the Duke. Thelma Votipka, Norman Scott, Paul Franke, Lawrence Davidson, Anne Bollinger, Margaret Roggero, and Algerd Brazis discharged their duties as before. Aside from some uncertain tempos, Alberto Erede conducted well.

—J. H. JR.

La Bohème, Nov. 29

In its second performance of the season, Puccini's *La Bohème* underwent three cast changes: Frank Valentino, making his first Metropolitan appearance under his re-Americanized first name, appeared as Marcello; George Cehanovsky, as Schaunard; and Anne Bollinger, as Musetta. The others in the cast were Victoria de los Angeles, Giuseppe di Stefano, Cesare Siepi, Lorenzo Alvar, Alessio de Paolis, Paul Franke, and Carlo Tomannelli. Mr. Valentino and Mr. Cehanovsky, both veterans of a host of routine *La Bohème* performances at the Metropolitan, submitted with their customary willingness to the tedious defacements of Désiré DeFrère's trivializing and often misleading stage direction; their placid acceptance of such thoroughly bad registration made one wish, almost more than had the nervous eagerness of their younger predecessors in the roles had the week before, that *La Bohème* might be put high on Rudolf Bing's list of works standing in need of tasteful restaging. They sang very well, however, and the ensembles moved along with ease and accuracy. Miss Bollinger's voice is rather too agreeable to serve her well in the part of Musetta, but her action, toned down from last spring's ebullience, was reasonably convincing if wholly without period connotations. Miss De los Angeles had gotten over the cold that had been bothering her, and sang almost flawlessly, albeit, in the first two acts, rather coolly. Alberto Erede's conducting, as before, did little for the score.

—C. S.

Fledermaus, Nov. 30

Having sent a junior company of Johann Strauss's *Fledermaus* suc-

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ORCHESTRAS

(Continued from page 12)
rations on an Original Theme, and the Overture to Rossini's Semiramide. Mr. Toscanini gave characteristically precise readings of all of these, although he did not obtain a uniformly attractive body of tone from the orchestra. The Nutcracker was admirable, in its incisiveness of rhythm and justness of tempo, and the conductor allowed a certain amount of romantic expansiveness in the slower sections. The Dvorak, an extremely well-made piece if not an inspired one, was shaped quite handsomely, and if the Rossini overture did not have quite Mr. Toscanini's old-time brio it was still definitive in its pacing.
—J. H., JR.

Arturo Toscanini Ends Current NBC Series

Arturo Toscanini conducted the NBC Symphony in the last concert of his current series with the orchestra, on Nov. 24. His program consisted of an orchestral version of Beethoven's Septet in E flat, Op. 20; the Prelude to Act III of Wagner's Die Meistersinger; and Siegfried's Rhine Journey, from Götterdämmerung. The superb technical discipline of the NBC Symphony came to the fore in the performance of the Beethoven work, with its unison figurations and problems of balance. Mr. Toscanini's choice of tempos also commanded admiration; the Adagio cantabile was majestic but not sluggish in pace, and the final Presto was delightfully brisk but never rushed. The excerpt from Die Meistersinger was interpreted with heartfelt emotion, and the Götterdämmerung passage became a stunning tour de force, strident but overwhelming. The venerable maestro, fiery as ever on the podium, was recalled again and again.
—R. S.

Menuhin and Tyre Soloists Under Scherman

Little Orchestra Society. Thomas Scherman, conductor. Yehudi Menuhin, violinist. Marjorie Tyre, harpist. Town Hall, Nov. 26:

Concerto for Harp and Orchestra...
(First performance in United States)
Acadian Songs and Dances, from
Louisiana Story...
Le Tombeau de Couperin...
Divertimento for Nine Instruments...
Piston
(First public performance in New York)
Violin Concerto...
Rhapsody No. 2, for violin (new version, 1944)...

Thomas Scherman's third program of the season emphasized a type of contemporary music that should please even the die-hard conservative—a modern music that is light, sweet, and, for the most part, calculated to charm.

A harp concerto by the contemporary Dutch composer Henri Zagwijn opened the program. The piece has a distinctly French flavor, and is workmanlike and innocent of pretense. Marjorie Tyre, the harpist of Mr. Scherman's group, played the solo part with great style.

Virgil Thomson's Acadian Songs and Dances are lively, sunny folk settings, scored with humor and skill. Mr. Scherman played them enthusiastically, and had great success with them. Ravel's minor masterpiece Le Tombeau de Couperin, which followed, fared less well at the conductor's hand; the performance was literal and leaden.

Walter Piston's Divertimento has a beautiful, serious, and rather extended slow movement, which seems to have nothing to do with the terse banality of the first movement and the perfunctory bits of polyphonic business of the last. Curiously enough, the same inconsistency characterizes Vaughan Williams' Violin Concerto, which has an opening movement that is fluent

but rather commonplace; a slow movement with a lovely, simple, long-lined cantilena (the composer at his most captivating); and a closing Presto that testifies to the fact that there is nothing in music quite so disturbing as a master-composer when he relies on sheer facility. Yehudi Menuhin played the solo part with good feeling if, perhaps, less than his customary preciseness. In the Bartók rhapsody, however, he was dealing with the element of rich-textured, folk-song idealization, and he played it ravishingly.
—W. F.

Philadelphia Orchestra Presents Verdi's Requiem

Philadelphia Orchestra. Eugene Ormandy, conductor. Temple University Choirs, Elaine Brown, director; University of Pennsylvania Choral Society, Robert S. Goddall, director; Frances Yeend, soprano; Nan Merriman, mezzo-soprano; Andrew McKinley, tenor; Mack Harrell, baritone. Carnegie Hall, Nov. 27:

Missa da RequiemVerdi

However limited the recognition of Verdi may have been on the local operatic stage, the anniversary year is memorable as one that gave New York five first-rank performances of the Requiem Mass. Arturo Toscanini led off with the NBC Symphony in January; Bruno Walter conducted two performances at the Metropolitan Opera in April; and Dimitri Mitropoulos presented it at Lewisohn Stadium in June. Eugene Ormandy's interpretation, in which the magnificently trained choirs of two Philadelphia universities took part, was in some respects the finest of them all. At the end of the concert virtually the entire audience remained for many minutes to applaud and cheer the conductor for one of the loftiest achievements of his career.

The Philadelphia Orchestra—can anyone doubt that this is now the greatest large ensemble in America?—utterly transfigured the instrumental score. The opening pianissimo, as these men played it (and as the completely responsive choristers sang it), was the softest and yet the purest sound I can remember hearing in the concert hall; the melody in the first violins at the change from A minor to A major seventeen bars later, truly *ppp*, *dolcissimo*, was as radiant as the *lux perpetua* of which the text speaks. The mighty Dies irae achieved its angry propulsion without any coarsening of the orchestral texture. The rapid staccato figurations of the Sanctus were articulated with fabulous precision and clarity. Loud or soft, fast or slow, lyric or dramatic, every measure of the music—or so it seemed—was played more beautifully than it ever had been before.

Mr. Ormandy's grasp of the complex work was complete on the emotional and expressive levels as well as on the technical. Except perhaps for a broader allargando where the soprano soloist has her final climactic high C (and I admit that no allargando is marked in the score) I can scarcely think of a minor detail of tempo or phrasing I should have liked him to treat differently. The rhythm was always lively but never forced; the melodies, in instrumental and vocal parts alike, always sang; the balance among instruments, choristers, and soloists could not have been improved; and above all else there was never a moment in which the mere solution of technical problems interrupted the flow of eloquence.

Frances Yeend, who had often undertaken the soprano solos in other cities but never in New York, sang confidently, beautifully, and with a good sense of the text; her performance would have been all but perfect if she had possessed a *fil di voce* for the *pppp* high B flat in the middle of Libera me. Nan Merriman's performance of the mezzo-soprano solo part

(Continued on page 24)

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Vienna

(Continued from page 6)

who enchants both the orchestra and the public—notably the feminine public—with his baton. As he conducts with sweeping, masterful gestures and with closed eyes, a magnetism streams from him that reminds one of the young Leopold Stokowski. In short, he is a showman with an eye for the spotlight.

With this double talent as a very gifted conductor and as a successful showman, Mr. von Karajan has competed with Mr. Furtwängler everywhere. He did it in Berlin; he did it in Milan; and he is doing it in Vienna, where he conducts the concerts of the Vienna Symphony, whose posters are emblazoned "Karajan Concerts." Actually, these concerts are Beethoven, Mozart, Brahms, and Richard Strauss concerts, like the other Viennese concerts. Mr. von Karajan is also conductor of the great Viennese choral society, the Singverein, which is under the spell of his magic baton; the venerable Gesellschaft der Musikfreunde has just named this 43-year-old-conductor as its director for life. The undeniably brilliant success of Mr. von Karajan has led to public rivalries between the Musikfreunde and the Vienna Philharmonic, and to conflicts with conductors like Hans Knappertsbusch, Clemens Krauss, and others who feel themselves thrust into the shade. The concert public has benefited by this rivalry. It overwhelms Mr. Furtwängler with applause and applauds Mr. von Karajan with equal enthusiasm.

Vienna is still Vienna; it has lost none of its capacity to split into groups which feud and intrigue, just as in the days when the adherents of Brahms and Bruckner warred openly and partisans drove Gustav Mahler from his position as director at the opera. Formerly, it was great, new, bold composers who roused the Viennese public to war; now it is only conductors. This also reveals Vienna's musical decline, for conductors are only the servants of composers. Only



BRUSSELS BOOKSTALL

Eleazar de Carvalho pauses at a sidewalk bookstall during his recent visit to Brussels, where he made his first European appearances in 1950

composers can be the true leaders of musical life; only they create new spiritual and musical values. The last masters who made Vienna a musical center of world importance were Mahler, Schönberg, and Berg.

THE most recent visiting conductor in Vienna has been Vittorio Gui. He conducted a conventional performance of Handel's *Israel in Egypt*—solid and careful but without much inner glow. The massive choral writing almost overwhelms the few arias and duets. Like all of Handel's choral works, it seems strangely modern in feeling. Our time, with its wars and human devastation, has a particular affinity for the great Handelian choruses that deal with the defeats and the victories of whole peoples. But the choruses of *Israel in Egypt* as performed by the Singverein were lacking in brilliance, and scarcely allowed this to be felt. Among the soloists, Julius Patzak and Gertrud Ruenger sang with the best style; Dragica Martinis was not good. This singer, who has appeared with the New York City Opera Company, was received in Vienna with unbridled enthusiasm for her gleaming, voluminous upper voice. She also had a success in Salzburg, where she sang Desdemona in Verdi's *Otello*. It must be admitted that her high notes are unusually rich and sensuous, but her performance in the Handel oratorio showed that her technique was still not complete. She also gave a recital in which the same lacks were evident.

Recitals by other less spectacular singers were more satisfying. For example, a cultivated English soprano, Helga Mott, sang songs by Schubert, Wolf, Fauré, Debussy and Poulenc, together with old French and English ariettas. The Argentinian mezzo-soprano Margarita Kenney, whose beautiful voice was developed in the School of Vocal Arts in Philadelphia, built her program around Falla's *Seven Popular Songs* and Ravel's *Chansons Madécasses*. A recital by Irmgard Seefried was devoted to lieder by Hugo Wolf and Schubert.

At least brief mention should go to the success in Vienna of the Hall Johnson Choir. Also enthusiastically received was the young Viennese pianist Paul Badura-Skoda, who played four of the six partitas of Bach with beautiful, expressive touch and warm musicality. Wilhelm Kempff played Schumann's Piano Concerto, as a part of the Schumann cycle of the Konzerthausgesellschaft, and captured its impetuous romanticism with the most beautiful tone and polished passage-work. Next to Walter Gieseking, Mr. Kempff is, to me, the most imposing personality among present-day German pianists.

Brazilian Conductor Leads Brussels Group

BRUSSELS.—Four series of concerts, played by the Brussels Philharmonic between Oct. 27 and Nov. 27, were conducted here by Eleazar de Carvalho, Brazilian conductor, who had made his European debut with the orchestra last season. Three programs were played three times each, while the fourth had seven performances, including five for the Brussels Jeunesses Musicales.

Soloists in Mr. De Carvalho's programs were Erica Morini, violinist; Aline van Barentzen and Naum Slusznay, pianists; and Kirsten Flagstad and Maria-Teresa Escribano, sopranos. One program was devoted to North and South American works—all new to Brussels—by Copland, Gershwin, Nepomuceno, Villa-Lobos, and Guarnieri.

Utah Symphony Plays French Works

SALT LAKE CITY.—The Utah Symphony's program on Nov. 24 was one of the most noteworthy offered by the orchestra since it began the new season exactly a month before. Maurice Abravanel conducted performances of Saint-Saëns' Fourth Piano Concerto and D'Indy's *Symphony on a French Mountain Air*, with Grant Johannesen as the pianist in both works, that seemed superior to anything he had previously done. The conductor presented fully the structural, tonal, and melodic virtues of the works, and evoked admirable ensemble playing from the orchestra and soloist. Mr. Johannesen, a native of Utah, played with maturity, incandescence, and power. He was equally able to build strong climaxes and to project musical subtleties.

The program also brought the local premiere of Leon Dallin's *Symphony in D*. The composer, a Utahian and on the Brigham Young University faculty, conducted. The symphony is well constructed within sections but lacks unity as a whole.

—GAIL MARTIN

Dates Announced For Jewish Music Festival

The National Jewish Music Council will sponsor the eighth annual Jewish Music Festival from Feb. 9 to March 9, 1952. The opening date coincides with Shabbat Shirah, or Sabbath of Song. Through community organizations the council is promoting the composition and performance of Jewish music, and the festivals serve as special stimulus.

Hanson Announces New Musical Theory

PHILADELPHIA.—At the ceremonies in Philadelphia on Nov. 9 in which Howard Hanson was made a member of the American Philosophical Society, the composer and conductor presented a new theory for the analysis of musical sonorities. In a treatise entitled *The Projection and Inter-Relation of Sonorities in Equal Temperament*, Mr. Hanson gave a brief description of material that will be published as a textbook next year. The result of more than ten years of study, the analysis groups all possible series of tones in the twelve-tone divisions of the octave, assigning them to categories according to the preponderance of certain elements and of consonance and dissonance.

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Contralto

ORCHESTRAS

(Continued from page 22)

was her finest achievement here, for she sang with richness and propriety of style, and her voice was responsive in all registers to the expressive demands of the music. Mack Harrell demonstrated his usual fine comprehension, but his attitude toward the music was a little stiff-necked, almost as though he confused its psychological range with that of the Elijah. Andrew McKinley, substituting on short notice for Walter Fredericks as tenor soloist, made known a voice of appealing timbre and easy production, but he imitated the more lachrymose devices of old-fashioned Italian tenors and not infrequently sang a shade off pitch. His contribution to the ensemble was the only one that was not up to standard, although he succeeded in singing many passages attractively. The chorus was almost bewilderingly good: How was it possible for university groups to attain such mastery of the music so early in the school year?

—C. S.

Rabin Is Soloist With Philharmonic

New York Philharmonic-Symphony. Dimitri Mitropoulos, conductor. Michael Rabin, violinist. Carnegie Hall, Nov. 29 and 30:

Preludes to Acts I, II, and III of
PalestrinaPfitzner
Violin Concerto No. 1, D major
.....Paganini
Symphony No. 1, C minor.....Brahms

At fifteen, Michael Rabin has all of the tricks of the violinist's trade at his command. The more difficult the passage, the more easily he seemed to play it, in the Paganini concerto, which he wisely performed in the original version. The manipulations of various editors and arrangers have merely disturbed the stylistic unity and character of the work without improving it; this concerto is a show-piece, pure and simple. Mr. Rabin scampered through it with fabulous brilliance and surety of pitch, even in the perilous double harmonics. He used too much vibrato, imbuing his tone with a heavy sweetness that grew monotonous, and he tended to play the trickiest passages a bit too rapidly and mechanically, but these were minor blemishes on a performance that was astounding for a lad of his age. It brought him a long ovation. Mr. Mitropoulos and the orchestra, of which Michael's father, George Rabin, is one of the first violinists, provided an excellent accompaniment.

Hans Pfitzner's Palestrina preludes are unforgettably dull. The deep impression that this music has made upon certain German musicians, critics, and listeners is easily explained. Anything as long and as tedious as this (they must have reasoned) must be profound. Actually the music is harmonically commonplace, thematically insipid, and conventionally orchestrated. Mr. Mitropoulos conducted them with conviction. Heaven spare us from a performance of the whole work, if the rest of it is as otiose as these excerpts.

A malicious French critic once wrote that Brahms's music reminded him of a gypsy woman dancing in tight corsets. Mr. Mitropoulos' interpretation of the First Symphony fitted this epigram to perfection, except that the corsets were splitting at the seams. It was emotionally lurid, unremittingly energetic, and completely lacking in classical dignity or structural balance. He has seldom conducted so coarse a performance.

—R. S.

Travis' Symphonic Allegro Played by Philharmonic-Symphony

Roy Elihu Travis' Symphonic Allegro, the winning composition in the seventh annual George Gershwin Me-

morial Contest, was played in Carnegie Hall on Saturday evening, Dec. 1, by the New York Philharmonic-Symphony. It is a short, nervous work full of syncopated rhythms that are accentuated by generous employment of the xylophone in a bright and brassy instrumentation. The thematic material is based on a descending succession of notes that serves as an easily recognizable motive. In this performance the piece sounded more like a fanfare or an imposing introduction to a composition of large proportions than an entity in itself. It would, perhaps, seem more complete and more convincing if it were used as a curtain-raiser rather than in the middle of a program as it was on this occasion. After its performance Carleton Sprague Smith spoke briefly about the composition contest, which is sponsored by the Victory Lodge of B'nai B'rith, and Dimitri Mitropoulos presented the \$1,000 award to the composer. A special cash prize was also given to Ralph Shapey for his Fantasy for Orchestra.

Michael Rabin, fifteen-year-old violinist, joined Mr. Mitropoulos and the orchestra in a performance of Wieniawski's little-known Concerto No. 1, in F sharp minor. This is a slight work indeed, but Mr. Rabin made the most of its salon style, and it was an agreeable novelty.

—A. H.

Cantelli Begins Series Of NBC Guest Appearances

In the first of several programs with the NBC Symphony, on Dec. 1, Guido Cantelli, beginning his third season as guest conductor during Arturo Toscanini's winter vacation, presented the Overture to Mozart's The Marriage of Figaro, Mendelssohn's Italian Symphony, and two Ravel works, the Pavane pour une Infante Défunte and La Valse. Mr. Cantelli apparently loves to build up sonorities, and he took advantage of the opportunities offered by La Valse, interpreting the music in a fashion that stressed its sinister and orgiastic aspects. The Mendelssohn symphony was a study in all degrees of loudness and softness. His performances created excitement in the audience, as well as in himself and the players.

—Q. E.

RECITALS

(Continued from page 20)

selves, and it was the high point of the evening, musically and interpretatively. They had seemed less well adjusted in Mendelssohn's Quartet in E minor, Op. 44, No. 2, which opened the program. Their tone was suppressed and not very vital.

According to custom, a contemporary work was included, in this case Walter Piston's Sonata for Violin and Piano. Joseph Fuchs and Mr. Sheridan performed earnestly in the service of a work that demands a thoughtful approach. Mr. Fuchs and his sister, Lillian, then played Mozart's Duo for Violin and Viola in G major, K. 432, with their accustomed rapport, if not, on this occasion, with notable brilliance or precision.

—Q. E.

OTHER RECITALS

SIRAN BLEDDIAN, soprano; Carl Fischer Hall, Nov. 18.
OLGA ZLATAR, soprano; Carnegie Recital Hall, Nov. 19.
ISOBEL CHATFIELD, soprano; Carnegie Recital Hall, Nov. 23.
PETER MELNIKOFF, pianist; Town Hall, Dec. 1.
MORT FREEMAN, baritone; Town Hall, Dec. 1.
NAOMI PETTIGREW, soprano; Town Hall, Dec. 2.
ELGIN BURTON, pianist; Carl Fischer Hall, Dec. 3.

Obituaries

CATHERINE LITTLEFIELD

CHICAGO.—Catherine Littlefield, 47, dancer, choreographer, and founder of the Littlefield Ballet, died here on Nov. 19.

She was born in Philadelphia, where she had her first professional training in her mother's school, later studying in Paris. She made her professional debut in the musical comedy Sally, in 1920, subsequently appearing at the Roxy Theatre in New York and in other musical shows. In 1925, she returned to Philadelphia as premiere danseuse of the Philadelphia Civic Opera Company. She later filled the same position with the Philadelphia Grand Opera Company, serving as choreographer in the 1934-35 season.

She founded the Littlefield Ballet in 1935. It was the first ballet company entirely made up of and directed by Americans, and in its second season offered the first American presentation of the complete version of The Sleeping Beauty. Miss Littlefield was the company's leading dancer, and she choreographed for it such works as Barn Dance, Terminal, Cafe Society, and restaged versions of The Fairy Doll and Daphnis and Chloe. The company appeared in Europe in the summer of 1937 and was the official ballet of the Chicago Civic Opera Company in 1938, 1939, and 1941. The following year, the company disbanded because of the war and the dearth of male dancers.

Miss Littlefield turned to choreography in the musical-comedy and ice-show field, directing the dances for Hold On to Your Hats, Crazy with the Heat, and Follow the Girls, and the large-scale ensembles for Sonja Henie's touring ice-skating revues and the productions at the Center Theatre in New York. She also staged American Jubilee at the New York World's Fair.

She is survived by her husband, Sterling Noel; a sister, Dorothea; a brother, Carl; and her mother.

Cecil Gray

WORTHING, ENGLAND.—Cecil Gray, 56, composer and writer on music, died here in September. He was born in Edinburgh and for a time attended Edinburgh University. He studied music privately, some of it under the direction of Healey Willan. He first came to public attention as joint sponsor in London with Philip Heseltine (Peter Warlock) of a concert of works by Bernard van Dieren, in 1917. Three years later the two launched the Sackbut, a periodical of advanced musical views. He was music critic for the Nation and

Athenaeum from 1925 to 1930, on the staff of the Daily Telegraph from 1928 to 1934, and London music critic for the Manchester Guardian from 1931 to 1932. He retired from journalism to devote himself to composition, but his works have never been printed or made available for inspection, except for portions of three operas, which were broadcast a few years ago.

His books include A Survey of Contemporary Music, Carlo Gesualdo: Musician and Murderer, The History of Music, Sibelius, Peter Warlock, Sibelius: the Symphonies, Predicaments, The 48 Preludes and Fugues of Bach, Contingencies, and his autobiography, Musical Chairs. He was co-editor of an anthology entitled Bed.

EDWARD COLLINS

CHICAGO.—Edward Collins, 62, composer, pianist, and teacher, died here on Dec. 1. A teacher for many years at the American Conservatory of Music here, his works were played on several occasions by the Chicago Symphony. In 1942, he was soloist with the orchestra in his Third Piano Concerto, in B minor. His works included an opera, Daughter of the South, for which he received the David Bispham Medal of the American Opera Society of Chicago, and Tragic Overture, 1941, which won him the 1926 award of \$1,000 at the North Shore Festival of Music in Evanston.

WILLARD H. VAN WOERT

Willard H. Van Woert, 45, a member of the music staff of New York University's uptown school, died in New York on Nov. 26. He was a member of the Byzantine Singers, conductor of glee clubs at Bellevue Hospital, and baritone soloist at North Reformed Church in Newark. He is survived by his wife, the former Helen Bourne, and his mother.

GINA PINNERA

Gina Pinnera, 53, American concert soprano, died in New York on Nov. 20. She made her debut in Carnegie Hall in 1928. The following year she began a European tour that included an appearance as Aida at the Berlin State Opera. She gave her last formal recital in 1948, at Town Hall.

AMY CASTLES

MELBOURNE.—Amy Castles, Australian operatic soprano, died here on Nov. 19. She made her debut at Cologne in 1907 in Hamlet.

First Performances in New York Concerts

Violin Works

Beeson, Jack: Interlude, for violin and piano (Composers Forum, Nov. 24)

Cello Works

Strongin, Theodore: Suite for Unaccompanied Cello (Composers Forum, Nov. 24)

Songs

Alemshah: Four Armenian Melodies (Suzanne der Derian, Nov. 18)
Beeson, Jack: Eldorado; Three Songs; The Hippopotamus (Composers Forum, Nov. 24)
Berger, Jean: Villancas (Suzanne der Derian, Nov. 18)
Haubiel, Charles: Lullaby (Isobel Chatfield, Nov. 23)
Murat, Ronald: With Rue My Heart Is Laden (Suzanne der Derian, Nov. 18)
Scherer, Frank: Indian Serenade (Alice Engram, Dec. 2)
Schubert, Franz: Ueber allen Zaubern Liebe (fragment) (Winifred Cecil, Nov. 28)
Scriabin, Alexander: Soft the Rose (13th Piano Prelude) (Isobel Chatfield, Nov. 23)
Strongin, Theodore: Two Songs; Asleep Prayer; Summer Songs (Composers Forum, Nov. 24)

Chamber Music

Harris, Roy: Three Variations on a Theme for String Quartet (New Friends of Music, Nov. 25)
Harrison, Lou: Suite No. 3, Seven Pastorales for Small Orchestra (Collegium Musicum, Nov. 25)
Piston, Walter: Divertimento for Nine Instruments (Little Orchestra Society, Nov. 26)
Strongin, Theodore: Oboe Quintet (slow movement only) (Composers Forum, Nov. 24)

Orchestra Works

Travis, Roy Elihu: Symphonic Allegro (New York Philharmonic-Symphony, Dec. 1)

Concertos

Vaughan Williams, Ralph: Violin Concerto (Little Orchestra Society, Nov. 26)
Zagwijn, Henri: Concerto for Harp and Orchestra (Little Orchestra Society, Nov. 26)

Piano Works

Beeson, Jack: Sonata No. 5 (revised version) (Composers Forum, Nov. 24)

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By ABBY WHITESIDE
(As told to Robert Sabin)

PLAYING the piano is like skating or riding a bicycle. It is a physical process involving natural ease, efficiency, and complete co-ordination. This may sound terribly obvious, but many pianists and piano teachers do not seem to understand this simple fact and its implications. The player is told often enough that listening to oneself is the important thing in practice and performance. But he should be told more often that the physical action of the performer conditions his listening. Unless these two processes, physical activity and listening, are fully co-ordinated, the pupil will never achieve ease, enduring technical facility, and complete enjoyment of the piano.

The music student should begin by playing by ear. He must learn to read, quite obviously, but he should be an aural learner rather than a visual learner. Observe the ease and accuracy of pupils who have learned to play by ear. Their skill is never attained by those who learned the notes first and then built up a co-ordination that is dependent on the eye. Notes, after all, are merely symbols for sounds. The pupil who has learned music by the way it sounds hears the tone when he looks at the symbol. The movements that make this imagined tone audible are directed by his ear. They are as fluid, as efficient, as co-ordinated as his movements when playing without notes.

WE must not allow separate physical movements or intellectual processes to interfere with this complete co-ordination. Many pupils listen notewise, because the separate initiation of power involved in the movement of each finger absorbs their attention and prevents them from playing a smooth phrase and from feeling the over-all rhythm of the music. Ironically enough, those gifted with absolute pitch have more difficulty with this problem than those with a faulty sense of pitch. They listen so hard to pitch that their bodies overplay in response, and they are likely to pay too much attention to individual tones at the expense of the phrase.

There are two rhythms in music, and the pupil should be helped from the beginning to understand both of them. There is the rhythm of note values, and there is the rhythm of form. The rhythm of form arises from the work as a whole, the continuous evolution of its pattern and significance, the legato feeling of phrases, and the telling of a coherent musical story. The rhythm of articulation is the rhythm of separate notes; it is a necessary component of playing, but it has no significance unless it is fused into a larger scheme. You cannot play notewise any more than you can speak letterwise. Notes make up a musical speech; it is only when they are combined that they make musical sense. From the beginning, the pupil should think of them as symbols for continuous patterns of sound, not as isolated statements.

The two fundamental factors in acquiring musical skill are the auditory image (what the pupil actually hears in his mind) and the feeling of rhythm. With beginners a long period of rote learning will enable

the ears to register tone more easily. Pantomime may be used to enable the body to feel the exhilarating rhythm of the music. When the physical processes are perfectly co-ordinated and fused with the emotional expression of the music, the teacher will observe that ease and freedom that one finds in the movement of a fine skater or acrobat.

JAZZ players are always right if they have not been taught. They have a tune in their ears and a rhythm in their bodies. They embellish the melody, but they never disturb the rhythm. Their amazing facility is based on the co-ordination of all the factors of producing music. Nearly all of them play by ear, although they can read notes when they wish to. They choose a tune that has an alluring rhythm and evolve a complex musical setting without ever losing the directness of impulse and physical control with which they began.

The application of this fact to teaching can be illustrated from personal experience. A former pupil of mine, a well-known popular composer and conductor, returns every now and then. He wants to check up on his problem of listening to too many tones, thereby allowing the rhythm of form to become insufficiently compelling to create the proper balance between a fully co-ordinated body and the aural image. At one of these check-ups I asked him to improvise a mazurka and then read a Chopin mazurka. He understood that the goal was to carry over into playing from the printed page the physical rhythm inherent in improvisation. His improvised mazurka was completely sensitive, rhythmic, and delightful. His Chopin mazurka did not have these qualities. Twice he failed to make a successful transition from the improvising to reading. The third time he was successful, and the result was a completely delightful performance of the Chopin mazurka. Then, looking a bit puzzled, he said: "But you know it went so fast I didn't hear it." In other words, the first two times the printed page caused him to listen for the pitch of each note symbol for tone. His body was forced to attend to the playing of each tone, and the rhythm of the musical idea as a whole was not expressed. The result was an unmusical performance. When the form-rhythm was maintained as it was in the improvisation the music almost seemed to play itself. There were no interruptions, time lags, or any of the other snags that beset the performer who is conditioned to notewise listening.

IN an improvisation you have an idea to complete, and you play ahead towards the completion of phrases and of combinations of phrases. In reading someone else's music you tend to concentrate on written notes rather than on complete ideas. The pitch of individual notes becomes so important in the mind that the ear seeks for particular tones. Often the tone that is so emphasized is not the proper one to make the phrase in which it occurs sound sensitive and well balanced. The pupil should be helped to play with physical directness, as direct as a glissando. Continuity in the use of the power that is tone producing, that flows through like a rhythmic current underneath the separate movements, is all-important.

I applied these principles not long ago to an adult beginner, who did not read music. I started her at once on the little Prelude in C minor (sometimes marked For the Lute) by Bach. I did not teach her the notes at first. We worked on a simple rhythm that the first lesson, playing the C minor triad on the first and third beat of a three-four meter. I opened the figuration at the top of the keyboard to prepare her ear for the actual shaping of the work. At the end of two lessons we had established the basic rhythm, and she had realized how the figurations opened out of this. In a few more lessons she had learned the notes and was able to open up all the chords she was already playing. At the end of one month she could play the prelude up to tempo.

The pupil's first approach to the keyboard should be a happy experience, and it should deal with music itself—not with verbal concepts. The first sensation he should have is that when he touches the keyboard he brings a familiar melody to life. The teacher should begin with the most beautiful literature available, not with finger exercises or other such material. The pupil must be involved emotionally and intellectually from the first lesson, no matter how simple the beginning. Let me emphasize once again, he must begin with the ear rather than with the hand. When you start with the hand you are trapped. By setting up a finger technique without co-ordinating the whole mechanism of the body and involving the emotions, the teacher throws a wrench into the musical machine. The human hand is an extremely sensitive mechanism, and once it has acquired independent habits it stubbornly resists change.

THE teacher should begin with the physical sensation and build up to the mental concept, but the physical sensation must involve the entire body. If I told you that you had to remove a splinter from my eye immediately to prevent my becoming blind, you would use not merely your hands but your whole body in concentrating on the task. It is this sort of concentration that must be awakened in the musical beginner. The basic reaction to music, to the mood, one might say, takes place in the torso. The center of the body should have the same relation to the hands that the hub has to the spokes of a wheel or the center to the outside markings of a compass. They should move in rhythmic harmony. If the performer projects his emotional responses to the music from the body, with a feeling of suspended energy and rhythmic continuity, his playing will have smoothness and grace.

He should not worry too much about single notes at the beginning. It is the rhythm of form, as I have called it, that is vital. The pupil's first impressions, which are the most lasting, should not be those of struggling movements to hit right keys. He should feel the over-all rhythm of the music in his body and find an emotional outlet in playing it from this center. If he merely forces his hands to hit the proper keys and tries to express his feelings through this type of localized activity he is on the way to becoming a bad pianist.

The piano presents a special difficulty. The performer sits in front



Marcus Blechman

Abby Whiteside

of the instrument and produces tone through vertical action, a series of key-hitting strokes. Yet the pianist must strive for the same infinite rhythmic and dynamic variations that the human voice possesses. He must produce tones by a continuous flow of energy rather than by separate initiations of power. Hum a tune and observe the gradation of tone. The intensity changes constantly as the breath varies automatically with the lilt of the tune. The pianist must achieve a continuous flow of tone-producing power that is as fluid and sensitive as the singer's breath. The musical idea must be the stimulus that produces constant variation in tonal intensity; the hands alone will never enable the pianist to do this, no matter how sensitive or expertly trained they are. The bodily co-ordination needed must proceed from the inside; the activity must begin in the torso and involve the whole body.

WHY do so many pianists sound brilliant and interesting with orchestra and then give dull, insipid solo recitals? One important reason is that many of them have acquired bad habits that disappear temporarily when they perform concertos. They cannot resist the rhythm set up by the orchestra, and they are compelled to play the music in a continuous flow. They have physical freedom and excitement, and at the same time a complete realization of rhythmic control. But in recital they allow their hands and their minds to get between themselves and the music; their old habits reassert themselves; their playing becomes fragmentary, tense, and distorted.

Half of the beauty in piano playing is in the spacing of tones. From the beginning the teacher should work for the ultimate sensitivity of phrasing. The best method is to find works in the great musical literature that are sufficiently simple for beginners, pieces that have a pattern that absorbs all of the complications. Working with this rhythm, the teacher can give the pupil a sensation of solving the mechanics of the music as he learns it by ear. The pupil's sense of distance on the keyboard and the amount of energy he uses in covering it are extremely important. He must be shown that nature co-ordinates from the center out, and that he must not think of distance merely in terms of moving the hand. He must be given a strong feeling of going forward in each piece that he plays. It is no accident that Toscanini conducts in circles, for it is exactly this sense of continuous flow that he is imparting to the orchestra.

Above all, teachers should remember that nature is the prime factor in playing the piano as in every other human activity. They must help nature, not impose intellectual or physical concepts that cannot be understood and motivated from within the body. The technical miracles that the great pianists perform are miracles of nature.

National Symphony Begins Beethoven Concerto Series

THE first of a series of programs devoted to the concertos of Beethoven was given on Oct. 31 by the National Symphony, at Constitution Hall in Washington. William Kapell was soloist in a buoyant performance of the Second Piano Concerto, with Howard Mitchell conducting. Beethoven's Third Leonore Overture and a persuasive presentation of Brahms's Fourth Symphony completed the program.

On Nov. 7, Ania Dorfmann was heard in an equally fine version of the First Piano Concerto; the clarity of performance was carried over to the other works in the program—Copland's Appalachian Spring, Strauss's Till Eulenspiegel, and the Handel-Beecham suite The Faithful Shepherd.

Beethoven's rarely heard Triple Concerto, for violin, cello, and piano, was the focal point of the concert on Nov. 14, with Werner Lywen, John Martin, and Emerson Meyers as soloists in a perfect ensemble. The program was rounded out with the Overture to Mozart's The Abduction from the Seraglio, Delius' Over the Hills and Far Away, and the Mousorgsky-Ravel Pictures at an Exhibition.

The first concert of the Philadelphia Orchestra, conducted by Eugene Ormandy, was given on Oct. 30 at Constitution Hall, with Jacob Krachmalnick, new concertmaster of the orchestra, as a forceful, if incidental, soloist in Strauss's Ein Heldenleben. Gina Bachauer was an excellent soloist in the New York Philharmonic-Symphony concert, conducted by Dimitri Mitropoulos, on Nov. 6. A program in memory of Serge Koussevitzky was played by the Boston Symphony, under Charles Munch's direction, on Nov. 15. Honegger's Fifth Symphony, the most recent work commissioned by the Koussevitzky Foundation, was the high point of the concert. The manuscript of the symphony is in the Library of Congress here, headquarters of the foundation.

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Jascha Heifetz gave a recital at Constitution Hall on Nov. 11.

The Founder's Day concert, on Oct. 30, at the Library of Congress celebrated the 87th birthday of Elizabeth Sprague Coolidge and the establishment of the foundation. In honor of the occasion, works by Mrs. Coolidge were offered. The Kroll Quartet played her String Quartet in E Minor; Albert Sprague Coolidge and Gregory Tucker played her Sonata for Oboe and Piano; and Nell Tange-man, together with the Kroll Quartet, gave a vivid performance of her Cycle of Songs for Voice and String Quartet. Also at the library, the Budapest Quartet played some of its incomparable programs on Nov. 1 and 2, 8 and 9, and 23.

Katharine Hansel, soprano, and Theodore Schaefer, pianist, gave a fine program of music for voice and piano at the Phillips Gallery on Nov. 26; teamwork of the highest caliber was evident. Another fine recital was that of David Baker, baritone, and Rev. Russell Woolen, pianist, at the National Gallery on Nov. 25. Folk-songs of various nations made up the program.

The American University Chamber Music Society, directed by George Steiner, gave the second of its concerts this season at Clendenen Hall on Nov. 12. Mr. Steiner conducted a chamber orchestra in a delightful program of works by Wolfgang and Leopold Mozart and Michael and Joseph Haydn.

On Nov. 26, Mr. Steiner was violin soloist at American University in a program that included the first performance of Ronald Arnatt's Sonata for Violin and Harpsichord. There are one or two static moments in the work, but on the whole, its flowing contrapuntal lines, at times chordally punctuated, make effective use of the two instruments. The sonata was effectively projected by Mr. Steiner and Mr. Arnatt, who was at the harpsichord. Evelyn Swarthout was at the piano for the balance of the program.

On Nov. 11, Theodore Schaefer directed the Chancel Choir of the National Presbyterian Church in the first Washington performance of Norman Dello Joio's The Mystic Trumpeter, with Mason Jones as the horn soloist. The work is an impressive setting of some of Walt Whitman's poetry, and the choir brought out its full dramatic possibilities. Also heard for the first time in this city were Honegger's Three Psalms, capably sung by Rachel Koerner, contralto.

—CHARLOTTE VILLÁNYI

Prokofieff

(Continued from page 5)

wrote, "there are many vital elements. He has imagination, an astounding rhythmic sense, and he has, we are led to suspect, a certain melodic gift." Unfortunately for Prokofieff's financial well-being, his period of most startling innovation coincided with his early visits to the United States. His music was too challenging to win wide commercial success or to ensure him any sort of a steady living. It was as a pianist that he earned most of his income. The Chicago Opera Company did give the world premiere of his opera, The Love for Three Oranges, on Dec.

30, 1921, the only opera he ever succeeded in having produced here. After restless years in France, Germany, and elsewhere, Prokofieff went back to Russia in 1934 and accepted the status of a Soviet composer. In the years following he composed some of his most popular music, the Lieutenant Kijé Suite; Peter and the Wolf; the Violin Concerto No. 2, in G minor; and Alexander Nevsky. It would be temerarious to assume that he was deliberating popularizing his style in any of these compositions, for all of them have a perfectly organic relationship to his musical output as a whole.

In the seventeen years since his return to Russia, Prokofieff has turned out several works that might be called propagandistic, although, ironically enough, some of them have not pleased the party authorities. A recent "timely" composition is the oratorio On Guard for Peace, inspired by "threatening war from the West and the Peace Partisans' struggle against it under the leadership of Russia." This politically inspired work, for which American conductors do not seem to be clamoring, was saluted in the Moscow press last year. Such gestures of co-operation with the Russian government may well be necessary for Prokofieff's personal safety and well-being. Nor can we, from a distance, determine how far his views coincide with the official ones on political questions. The truth is that such works form an inconsiderable fraction of his total output. The world can disregard these propaganda pieces and salute the great composer who has given us so much beautiful music. In our concert halls, theatres, and homes Prokofieff has become as familiar in our musical landscape as the classic masters. He is indeed a "legitimate successor" to their laurels.

Chattanooga Group Expands Operations

CHATTANOOGA.—More than 2,000 season-ticket holders, plus a large number of single-admission purchasers, attended the first Chattanooga Symphony concert of the season, on Oct. 25. Joseph Hawthorne, in his third year as conductor, led his players smoothly through two Beethoven works—the Overture to Coriolanus and the Fifth Symphony—and the Prelude and Liebestod from Wagner's Tristan and Isolde. Patrice Munsel, soprano, was soloist in six arias and songs, including excerpts from Johann Strauss's Fledermaus.

Just two seasons ago the orchestra was operating on a budget of \$6,000 and playing three concerts a year to an average audience of less than 1,500. This year it began operations with a \$60,000 budget. Its ambitious schedule calls for six subscription concerts, three tour programs, and several Pop and youth concerts. The 200-voice, twenty-year-old Chattanooga Civic Chorus, which combined with the orchestra last year to form the Chattanooga Philharmonic Association, has expanded its operations to three events, in two of which it will be accompanied by the orchestra.

Colleen Cosgrove is manager of the association, which also maintains a youth training orchestra, conducted by Mr. Hawthorne's assistant, Peter Rickett. Eight of its members have already graduated to the senior organization.

In the orchestra's second program, on Nov. 19, Mr. Hawthorne was the soloist in Haydn's B minor Viola Concerto and Hindemith's Trauermusik, with Mr. Rickett conducting.

The chorus sang Handel's Messiah in its opening concert, on Dec. 4, under Mr. Hawthorne's direction. The soloists were Angelene Collins, Sandra Warfield, Brent Williams, and Andrew White.

—LOWELL LEHMAN

Baltimore TV Shows Symphony In First Concert

BALTIMORE.—The 36th season of the Baltimore Symphony, and the ninth under the direction of Reginald Stewart, began at the Lyric Theatre on Nov. 28 with the first concert of the Wednesday evening subscription series. The first hour of the concert was televised.

Only a few new faces were noted among the personnel of the orchestra, including the first clarinetist, Ignatius Gennusa, who came from the Chicago Symphony. However, another important change had been made behind the scenes—the appointment of John R. Woolford as manager. Mr. Woolford came from Louisville, replacing John Edwards, who took over the management of the National Symphony.

Mr. Stewart was warmly received as he took his place on the podium and another season got under way. The opening work, Bax's Overture to a Picaresque Comedy (a first performance at these concerts), showed at once that the present group was the best in many seasons. The strings were rich and mellow in tone, and the woodwinds and brass have never sounded better. The overture had a gay and infectious character, wholly in keeping with the mood of the work.

A hardy perennial at these concerts, Brahms's First Symphony, received a memorable and strikingly vital performance. Here was the real opportunity to judge the balance and timbre of the ensemble, which was consistently clear in texture and polished in tone. Mr. Stewart was at his best.

Herva Nelli, soprano, appeared as soloist in three operatic excerpts. Her voice was invariably lovely and secure as to pitch, and she gave to each of her arias emotional appropriateness. The concluding works in the concert were two Bach transcriptions—Mr. Stewart's of the chorale-prelude I call on Thee, Lord, and Elgar's of the Organ Fantasia and Fugue in C minor. The orchestra played brilliantly, Mr. Stewart at all times keeping the counterpoint crystal-clear.

Two visiting orchestras opened their local seasons a few weeks earlier. Eugene Ormandy conducted the Philadelphia Orchestra in two superb programs—the first on Oct. 31, and the second on Nov. 21, when he offered William Schuman's Sixth Symphony and Alexander Brailowsky was the soloist. Howard Mitchell began the National Symphony series on Oct. 30, with William Kapell as soloist.

Mr. Stewart and Gregor Piatigorsky joined forces for the first time in several seasons to present a recital on Nov. 16 as the third event in the Peabody Conservatory of Music Friday afternoon recital series. Three cello sonatas made up the program—Brahms's in E minor, Rachmaninoff's in G minor, and Hindemith's (1948). Throughout the afternoon the artists played with great polish, maintaining an excellent balance and realizing the potentialities of the scores.

The first two programs in this series were equally felicitous—that by Irmgard Seefried, soprano, in her debut here on Nov. 2, and that by the Quartetto Italiano on Nov. 9.

Other recitals of exceptional merit were those by Mieczyslaw Horszowski, pianist, on Oct. 26, and Richard Tucker, tenor, on Nov. 2.

The Metropolitan Opera Company's touring production of Fledermaus was brought to Baltimore for four performances on Oct. 18, 19, and 20. It proved as colorful and delightful as last season's New York production, and had many superior moments, thanks to the excellent acting and singing of Brenda Lewis and Donald Dame.

—GEORGE KENT BELLOW

RECORDS

Vienna Staatsoper Le Nozze di Figaro

This Columbia release of Vienna Staatsoper personnel in Mozart's *Le Nozze di Figaro* is one of the very finest operatic recordings yet made available to the public. The reproduction is excellent, and the performance, sung in Italian, is one of the brightest, most charming, and most musically satisfying imaginable.

Herbert von Karajan's conducting is sharp, clean, and fast. If the singers were less accomplished some of his tempos might seem extreme, but as it is his reading successfully achieves both brio and a nearly comprehensive treatment of expressive detail.

It is impossible to single out any one singer as outshining his compatriots. Elisabeth Schwarzkopf, as the Countess; Irmgard Seefried, as Susanna; and Sena Jurinac, as Cherubino, all sing delightfully. Fine-spun tone, seamless line, and delicate yet complete projection of expressive nuance make Miss Schwarzkopf's Dove sono, Miss Schwarzkopf's and Miss Seefried's Sull' aria, and, in fact, everything both of them do throughout, almost unbearably lovely. Miss Jurinac seems only slightly below their astronomical level. Elisabeth Hoengen, in what seems a prodigious bit of casting, is Marcellina.

The men are as striking. George London sings the Count's music with beautifully round, full tone and with truly magnificent musicality of style. His attention to the text makes his characterization equally remarkable. Erich Kunz, lighter voiced as Figaro than the basses we have become accustomed to at the Metropolitan, gives a performance that is on the same high level.

The secondary singers are up to the standards set by the principals. The only unhappy thing about the recording is that almost all of the recitatives are cut. Secco connective tissue is no great loss, but it is disconcerting to have, for example, Figaro launch directly into *Se vuol ballare* without the recitative that leads into it; Bravo, signor padrone is as much a part of the aria as the final cadence is.

—J. H. Jr.

Scarlatti Comic Opera Added to Record Catalogue

The narrow horizon against which we usually view Italian opera buffa of the early eighteenth century is considerably expanded by Cetra-Soria's release of Alessandro Scarlatti's *Il Trionfo dell' Onore*, recorded in Turin by a group of capable singers and the Radio Italiana orchestra, under the direction of Carlo Maria Giulini. First performed in 1718, *Il Trionfo dell' Onore* antedates by fifteen years Pergolesi's *La Serva Padrona*, the only Italian comic opera of the period that has remained in international currency in our time. The English scholar Edward J. Dent has argued the merits of *Il Trionfo dell' Onore* for more than forty years; it was performed in London in 1938, and more recently has been mounted on several Italian stages.

At its best, the music of *Il Trionfo dell' Onore* is richer than that of *La Serva Padrona*. Its pathetic passages often resemble those of Handel, and its comic dialogue is spontaneous and lively. The formulas and figurations of the extensive recitatives (here accompanied, as it should be, by a harpsichord) suggest both the seventeenth-century antecedents of Scarlatti—sometimes even Monteverdi—and his later eighteenth-century followers. The melodic lines of the arias are always admirably vocal, and the ensembles are written with skill and wit. The performance, while not

brilliant, is wholly adequate to the style and temper of the work.

—C. S.

Bayreuth Performance Of Wagner's Die Meistersinger

This recording, made at the Bayreuth Festival last summer is a valuable memento of the reopening of the Wagner shrine. It also offers a performance of *Die Meistersinger* that has many merits. Ten LP sides is a tremendous amount of music to listen to at one time. But an uncut Meistersinger is a comforting possession, and Herbert von Karajan's conducting keeps the performance moving until the end—sometimes quite fast.

The best individual vocalism in the set is furnished by Elisabeth Schwarzkopf, whose Eva is spun out with long line and the most complete musicality. Her silvery tone and her unfailingly sensitive treatment of the text are never-ending delights. Otto Edelmann's Sachs is solidly competent but not the warmest or most human that could be imagined. Erich Kunz's Beckmesser is a perfect gem of wit without distortion. Hans Hopf's Walther is always solidly sung but expressive only occasionally. Friedrich Dalberg is a grand, dignified Pogner. Ira Malaniuk is quite acceptable as Magdalena, but Gerhard Unger's voice flickers too much for his David to be very easy on the ears. The ensembles are excellently shaped, and the chorus sings very well indeed.

—J. H. Jr.

Lily Pons Ventures Into a Noel Coward Play

In Columbia's full-length recording of Noel Coward's *Conversation Piece*, Lily Pons employs her vocal wiles in *I'll Follow My Secret Heart* and the other—and lesser—sentimental songs that were sung, when the musical play was new in 1934, by Yvonne Printemps. A demi-opera set against the Regency follies of Brighton in the early nineteenth century, *Conversation Piece* hinges upon the attempt of a French girl to obtain, with the shady assistance of the impoverished Duc de Chaucigny-Varennes, a financially suitable English husband. Music appears only sporadically, usually in the form of tearful monologues for Miss Pons or fleet patter songs for Mr. Coward. Taken together, the music and the dialogue of the entire play weigh about as much as a single feather, but the songs possess a good bit of charm, and the best of the epigrams and rhymes sound as though Coward had thought of them for the first time rather than the fiftieth. Coward has supplied some new lines to set the scene and explain the progress of the plot to record listeners. Both stars handle their extensive duties with assurance. Spoken parts are taken by Cathleen Nesbitt, Ethel Griffies, Norah Howard, Richard Burton, Rex Evans, Eileen Turner, and Dorothy Johnson. An ensemble calls upon the vocal services of Ellen Faulk and Rosalind Nadell. Lehman Engel conducts with great skill.

—C. S.

Vocal

OPERATIC RECITAL. BEETHOVEN: Abscheulicher, from *Fidelio*. WAGNER: Der Männer Sippe, from *Die Walküre*. HALÉVY: Il va venir, from *La Juive*. MASSENET: Dis-moi que je suis belle, from *Thaïs*. VERDI: Ritorna vincitor, from *Aida*; Come in quest' ora bruna, from *Simon Boccanegra*; D'amor sull' ali rose, from *Il Trovatore*. Astrid Varnay, soprano; Austrian Symphony, Hermann Weigert, conductor. (Remington). This superb demonstration of Miss Varnay's vocal power and brilliance and musical versatility and penetration goes far to efface the unfortunate impression left by the inadequate Bayreuth recording of the third

act of *Die Walküre*. In this trilingual array of dramatic scenes, the soprano is consistently at her best. The great *Fidelio* scene is delivered with breathtaking security and ease; Rachel's aria from *La Juive*, representing a field of opera in which Miss Varnay has never appeared, attains real nobility of style; the excerpt from Sieglinde's music and the three Verdi arias are all felicitous, even if *Ritorna Vincitor* is taken too slowly for the most exciting pulsation.

Of the whole group, only the mirror aria from *Thaïs* seems somewhat heavy and unidiomatic. The orchestra is excellently conducted by Miss Varnay's husband. The recording proves that Remington, which sells its records at a low price, is now competing on even terms with the engineering of the full-price manufacturers.

—C. S.

WOLF: Songs. Helge Roswänge, tenor; Margarete Klose, contralto; Annemarie Simon, soprano; Michael Raucheisen and Paul Ulanowsky, pianists. (Urania). The contributions of Mr. Roswänge and Miss Klose are perceptive and persuasive; Miss Simon seems a tyro in the field.

—C. S.

Orchestral

BEETHOVEN: Grosse Fuge, Op. 133. PURCELL: Chacony, G minor (London Chaconne); Three Fantasias. Vienna Chamber Orchestra, Franz Litschauer, conductor. (Vanguard). The Grosse Fuge is expertly played, as Felix Weingartner recommended that it should be, by a string orchestra. To those who do not consider the overcoming of superhuman obstacles by a string quartet to be an actual part of the expressive meaning of the work, this version will be satisfying. The eloquent Purcell works are sensitively played.

—C. S.

BORODIN: Polovtsian Dances, from *Prince Igor*. RIAS Symphony, Ferenc Fricsay, conductor. DVORAK: Slavonic Dances, Op. 46, Nos. 1-4.

Munich Philharmonic, Fritz Rieger, conductor. (Decca). Spirited, idiomatic, and effectively recorded.

—C. S.

STRAUSS: Don Quixote. Bavarian State Orchestra, Richard Strauss conducting. (Decca). For collectors who want the composer's own interpretation. The record is a re-issue from the pre-war stock of Deutsche Grammophon, and it will not satisfy those who seek a realistic reproduction of orchestral sound.

—C. S.

STRAUSS: Don Juan. WAGNER: Siegfried's Rhine Journey from *Götterdämmerung*. NBC Symphony, Arturo Toscanini, conductor. (RCA-Victor). The Strauss tone-poem is played without thrust or lift. The Wagner reveals bad balancing of instruments but has more life.

—Q. E.

Violin

BRAHMS: Sonata No. 3, in D minor, Op. 108, for Violin and Piano. Nathan Milstein, violinist; Vladimir Horowitz, pianist. (RCA-Victor). Two virtuosos give themselves to genuine co-operation in a suave yet virile performance, meticulously recorded.

—Q. E.

Piano

SCHUMANN: Faschingschwank aus Wien. BRAHMS: Variations on a Theme by Robert Schumann. Jacqueline Blancard, pianist. (Vanguard.) Miss Blancard, who is to this reviewer's mind the only real rival of Guiomar Novaes among woman pianists, plays with her characteristic tonal beauty and balance, rhythmic flow, and emotional poise. Especially well recorded.

—C. S.

Four-Piano

WALTZES FROM THE CLASSICS. First Piano Quartet. (RCA Victor). Includes four-piano arrangements of familiar works by Johann Strauss, Chopin, Gounod-Liszt, Brahms, and Kreisler.

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OPERA

(Continued from page 21)

cessfully on the road, the Metropolitan restored the parent production to the repertoire, cheered by a telegram from Syracuse, N. Y., where the touring group was playing. The message read:

"Between us bats, birthday greetings. Many happy returns of the day to Papa with all our best wishes for continued SRO. From your wandering offspring."

With valuable replacements and refurbishments, the Strauss operetta seemed so new and gratifying that it may well fulfill the hopes of the juniors for another record season (last year there were nineteen performances, every one with the proud SRO bulletin). This was a performance so well geared and balanced that no flaw was irritating, and the minor weaknesses of casting and structure could be passed over without a frown. The audience had a wonderful time, and so, to judge from their gaiety and appearance of spontaneity, did the cast. In the pit, the orchestra sparkled and danced under the affectionate and stylish conducting of Eugene Ormandy, who timed this guest appearance between rehearsals and performances of the Philadelphia Orchestra and who seemed to thrive on the marathon.

Hilde Gueden is an enormously effective addition to the cast, and her Rosalinda was one of the best yet. Her fresh, strong, pretty voice was always easily projected, and the Czar-das became the *tour de force* it was meant to be. She sang it with the warmth and passion evocable from its gypsyish melodies, yet with perfect vocalism and a regard for its musical values. There was a storm of applause for her at its end. Thoroughly sure of herself as a beautiful woman, she moved confidently through Rosalinda's triumphs. Sometimes her accent was too strong and her speaking voice too low-keyed for the English words to come through, and one could have wished for a wider dramatic gamut than her smile, ravishing as it is. But these were lesser facets of a very appealing characterization. In the third act Miss Gueden appeared in a fresh, new morning costume—the only one who took time to go home and change before visiting the jail. This is a logical bit of staging, because it makes her possession of the watch all the more startling to Eisenstein, who presumably could recognize her immediately as the "Countess" in the ball gown he had examined so attentively in the previous act.

Another strengthening to the cast was the Orlofsky of Blanche Thebom. The handsome mezzo-soprano moved, spoke, and made gestures more like a man than others have done in this role, and managed to convey the utter boredom of the part without alienating the audience. She sang with full, smooth tone, and got her songs across the footlights with conviction and wit. Her truly magnificent hair was concealed under her coat, down her back, I learned later. Because of it, she wore no wig, but her own hair-line looked convincingly masculine.

Patrice Munsel was again completely captivating as Adele, and her polished, expert singing of Look Me Over Once was, as always, a high spot of merriment. For the first time in the role of her sister, Ida, Maria Karnilova was attractive in a hard-boiled way, and as the ballerina, she danced very well. Her partner, Socrates Birsky, was not quite as competent, and she was the loser by it. The choreography by Zachary Solov for the Acceleration Waltz is acceptable, although on this occasion it seemed too long and repetitious.

In the third act, Jack Mann made



Hilde Gueden as Rosalinda



Blanche Thebom as Orlofsky

his debut as Frosch, and built his characterization letter for letter on that of his predecessor, Jack Gilford, who is with the touring company. Mr. Mann lacks the abandon of Mr. Gilford, and was not quite as hilarious, but the audience liked his antics. My recollection tells me that he did not practice the famous stair slide as many times as Mr. Gilford, and certainly he eschewed it in the one place where the libretto demands it, just before the line, "These stairs are killing me!"

Familiar in their roles, and singing with uniform excellence, were Charles Kullman, as Eisenstein, and Brian Sullivan, as Alfred. John Brownlee was again a zizzical and worldly Dr. Falke, and Clifford Harvuot an amiable, tipsy Frank. Paul Franke was fun to watch but hard to understand as Blind.

—Q. E.

La Traviata, Dec. 1, 2:00

Licia Albanese made her first appearance of the season as Violetta, in a cast that otherwise retained members previously heard. Miss Albanese seems to grow more and more aware of the inwardness of Violetta's character every year; she projects it powerfully and pitifully. Quite often she can convince a listener that she has sung better than she actually has, because her dramatic force at the moment is so compelling. If it is a kind of sleight-of-hand, it is still

quite appealing. At the points where brilliance and bravura are necessary—notably the *Sempre libera*—she can summon them up affecting; her last act is acutely moving in its pathos and tenderness. She supplied a full share of warmth, so that the more restrained portrayals of Alfredo and Germont—by two newcomers, Giacinto Prandelli and Renato Capecchi—seemed merely foils for her emotionalism, although they made notable achievements in vocalism in their own right. Other singers were Paula Lenchner, Margaret Roggero, Gabor Carelli, George Cehanovsky, Alger Brazis, and Osie Hawkins. Fausto Cleve conducted superbly. In the third-act ballet, Maria Karnilova's brilliance was dimmed by the clumsiness of her partner, who stumbled heavily once and fumbled a lift or two.

—Q. E.

Cavalleria and Pagliacci, Dec. 1

Mascagni's *Cavalleria Rusticana* and Leoncavallo's *Pagliacci*, in the new productions allotted them last season, entered the 1951-52 repertoire with only two changes from the first cast of the revival. As Lola, Mildred Miller, the Cleveland mezzo-soprano who made her debut as Cherubino on Nov. 17, undertook her second role at the Metropolitan; and Thelma Votipka, who now seems to

(Continued on page 29)

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OPERA

(Continued from page 28)

have been moved entirely out of soprano parts, sang Mamma Lucia for the first time. Alberto Erede conducted both operas. The veterans in *Cavalleria Rusticana* were Zinka Milanov, as Santuzza; Richard Tucker, as Turiddu; and Clifford Harvuot, as Alfio. The Pagliacci cast was identical with that of Jan. 17, 1951, when the opera was restored to the repertoire—Delia Rigal, as Nedda; Ramon Vinay, as Canio; Leonard Warren, as Tonio; Frank Guarrera, as Silvio; and Thomas Hayward, as Beppe. Hans Busch and Max Leavitt, the original stage directors, were on hand to re-rehearse their highly individualized productions.

As before, *Cavalleria Rusticana* emerged with more force and more credibility than its running-mate. Mr. Busch's staging, which enlivens the plot by moving it up to approximately 1946, still seemed lively and for the most part apposite, although either he or the management persists in using a peaceful little donkey as the recipient of Alfio's tribute to his high-spirited horse. (This is only one of many instances in which the Metropolitan, trading upon the audience's ignorance of the languages in which its operas are given, dishonors its artistic responsibility by assuming that what the listeners do not know will not hurt them). The Easter scene is still an effective pageant; and, with the notable exception of the Wagnerian remoteness from one another of Alfio and Turiddu in the passage immediately before Turiddu's challenge to the duel, the dramatic exchanges are staged in a manner that gives them immediacy and strength. It was an improvement to keep the curtain down for the Siciliana, for the accompaniment is insufficient unless the tenor's voice is muffled by the curtain; and, moreover, it was extremely dull last season to stare at the empty stage during the completion of the overture.

In style and emotional intensity Miss Milanov's Santuzza was still one of the best, although she was by no means in her best voice. Mr. Tucker's Turiddu again proved to be his most effective physical characterization, and he sang excitingly. Miss Votipka knew her place as Mamma Lucia and filled it well. The two others were less satisfying. Mr. Harvuot is a more confident Alfio than he was at first, but his singing did not measure up to the standards a first-class opera house is expected to maintain. Miss Miller's Lola was as pale, both vocally and visually, as her Cherubino had been bright and animated.

Rehearsal time for Pagliacci was too short to permit Mr. Leavitt to risk many changes in his stylized direction, but he did make a few, and they were all to the good. The manipulations of the fore-curtain—which duplicates in larger scale the curtain of the little stage—are now less arty. No ballet boys flourish their arms as it rises during the overture; and it comes down after, rather than before, Vesti la giubba. This latter change gives an air of finality to the end of the act instead of interrupting its continuity five minutes before the end. As a result, the management is able to reinstate the intermission the score calls for.

Other minor changes—new and less fussy costumes for the dancers who participate in the entrance of the players, a smaller and less gaudy piece of furniture for the love scene between Nedda and Silvio, and a more straightforward handling of the rapid action at the end of the opera—were passing improvements, but did little to eradicate the little-theatre, art-modern tone of the staging as a whole. Whatever justification Mr. Leavitt might find for his



Backstage at the Metropolitan, Elena Nikolaidi, who made her debut as Amneris in Verdi's *Aida* on opening night, shows her new costumes to Margaret Matzenauer, who made her Metropolitan debut in the same role on opening night forty years ago, with Destinn, Caruso, Amato, and Didur

conception of Pagliacci in a small house with a limited stage is overpowered by the size of the Metropolitan; a production cannot be cute or tricky in that monumental auditorium. Then, too, the centrality that must be granted to musical values in this, or any other, major opera house renders unacceptable any stage direction that reacts inadequately to the music. To cite a single example—which I choose because it parallels a point I have already made about *Cavalleria Rusticana*—Beppe's serenade is patently orchestrated for off-stage singing, and when Mr. Leavitt has Mr. Hayward sing most of it onstage the relationship between vocal and instrumental volume and timbre sounds as wrong in kind as Brangaene's warning would, sung from the stage apron. Mr. Leavitt has missed many important implications of the music, and he has done nothing to clarify any of its subtler features.

Vocally the performance was better than any of the half dozen I heard at the Metropolitan last season. Miss Rigal sang much more steadily than has been her wont, and appeared at last to have found ways and means of making her voice settle down into the music. Mr. Vinay accomplished more in the way of maintaining a vocal line, without diminishing the force of his climaxes. Mr. Warren, always a superb Tonio, continued to be one. Mr. Guarrera brought out many nuances he had overlooked before, singing with mature artistry even when his tones were none too perfectly focussed. Mr. Hayward's Irish-sounding tenor gave a delightful lilt to Harlequin's Serenade.

The chorus was in good form, and made resounding episodes of the Easter music and the tiresome Bell Chorus. Mr. Erede conducted with a good deal of animation.

—C. S.

Le Nozze di Figaro, Dec. 3

The fourth performance of Mozart's comedy presented a familiar cast, including Giuseppe Valdengo, the Count; Victoria de los Angeles, the Countess; Nadine Conner, Susanna; Cesare Siepi, Figaro; Mildred Miller, Cherubino; Jean Maderia, Marcelina; Salvatore Baccaloni, Bartolo; Alessio de Paolis, Basilio; Gabor Carelli, Curzio; Lawrence Davidson, Antonio; Roberta Peters, Barbarina; and Paula Lenchner and Margaret Roggero, the two Peasant Girls. Fritz Reiner conducted.

—R. E.

Moore Elected To American Academy

Douglas Moore, composer and recipient of the 1951 Pulitzer Prize in

music, has been elected to membership in the American Academy of Arts and Letters.

Piano Ensemble Completes Fall Tour

The First Piano Quartet recently completed a 25-engagement tour of midwestern and southern cities, including Chicago, Cleveland, St. Louis, Kansas City, Indianapolis, Milwaukee, Nashville, Knoxville, Atlanta, Pensacola, Milwaukee, and Dayton. By the end of the 1951-52 season the ensemble will have given 68 concerts, and its spring tour will take it to the West Coast as far north as Seattle.

The quartet, organized by Edwin Fadiman, is now in its twelfth season. It continues to give regular NBC radio broadcasts and is scheduled to appear on a television series.

Three volumes of RCA Victor recordings made by the First Piano Quartet have been issued this year, the latest being devoted to music by George Gershwin. It includes arrangements of the *Rhapsody in Blue* and *An American in Paris*, as well as other works.

Casals Rejects United Nations Invitation

PARIS.—Pablo Casals has rejected an invitation to appear at a United Nations music festival here as a protest against the General Assembly's decision last year to revoke the ban against ambassadors to Spain. The cellist has been a voluntary exile from his native country since the beginning of Generalissimo Francisco Franco's regime, and in 1950 for the first time relaxed his vow not to play in public, when he directed and performed in the Bach festival at Prades. He appeared in another festival at Perpignan last summer. The United Nations festival, celebrating Human Rights Day, was held on Dec. 10 in the Palais de Chaillot hall where the declaration was adopted three years ago.

Staten Island Symphony Begins Season

STATEN ISLAND, N. Y.—The Staten Island Symphony, Walter C. Piasecki, conductor, had the assistance of a 300-voice chorus in its first concert of the season, on Dec. 9 in the recently completed Wagner College auditorium. The major work in the orchestral first half of the program was Schubert's Tenth Symphony. The orchestra is now in its eleventh year.

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The Juilliard School of Music's Friday evening concert series began on Nov. 2 with a concert by the school orchestra under the direction of Jean Morel. Jeaneane Dowis, a pupil of Rosina Lhevinne, was soloist in Chopin's Second Piano Concerto. The current series will include performances by the Juilliard String Quartet, the opera theatre, faculty members and students of the new department of dance, the chorus, and chamber-music ensembles. The programs are being recorded on tape for broadcasts over New York's municipal station, WNYC. These will begin on Friday evening, Jan. 4, at 8:30, and will be continued on a weekly basis thereafter.

The Mannes Music School presented the Bennington Ensemble—Orrea Pernel, violinist; George Finckel, cellist; and Lionel Nowak, pianist—in a chamber-music concert on Nov. 26. The program included Mr. Nowak's Second Sonata for Cello and Piano.

The New York College of Music gave the first concert in its Great Masters Series on Dec. 2, when Ruth Kisch-Arndt, president of the Early Music Foundation and a teacher of singing at the school, directed a program devoted to the music of pre-Bach composers. Music from the twelfth to the seventeenth centuries was sung and played by advanced students. The seven concerts in this series will deal with great composers in chronological order and will conclude in June with contemporary music. The college's advanced students are also presenting a thirteen-week series of broadcasts over Fordham University's FM station, WFUV. The programs, which began on Nov. 7, are given on Wednesday evenings at 7:30.

A Composers' Concert in the Sky Room of the Carl Fischer Building on Nov. 17 included songs and piano works by Marion Bauer, Gena Branscombe, Charles Haubiel, Ethel Glenn Hier, and Mary Howe. The compositions were played and sung by pupils of Hedy Spielter, May Etts, Anne Benedict, Margot Rebell, Amy Ellerman, and Kathryn Bughetti.

La Forge-Berlumen Studio pupils have been active recently. Toos Baas sang at Town Hall on Oct. 7; Glena Parker, soprano, appeared in a National Federation of Music Clubs program at the Henry Hudson Hotel on Oct. 18; Edna Hamill, soprano, and Ruth Greenwood, contralto, gave a song recital over WNYC on Nov. 4; Miss Baas and Wilham Van Zandt, baritone, sang for the New York Musician's Club at the Hotel Plaza on the same day; and Ralph Quist, tenor, sang at a meeting of the Leschetizky Association on Nov. 9. Among the pianists, Erin Ballard appeared in the New York Musicians' Club program, and Edward Mullady played in Rockville Centre and Nyack, N. Y.; in Nutley, N. J.; at the Museum of the City of New York; and over radio station WNYC.

OTHER CENTERS

Harvard University has announced the appointment of Otto Johannes Gombosi, musicologist, as professor of music, effective Feb. 1, 1952. Mr. Gombosi is a specialist in the music of the Middle Ages and the Renaissance, but his work has extended from the music of ancient Greece to the works of Béla Bartók. He is now a visiting lecturer on music at Harvard and has taught previously at the University of Washington and the University of Chicago.

The Aspen Institute of Music in Aspen, Colo., will open its nine-week session on June 30, under the direction of Victor Babin. The faculty will include Martial Singher, Herta Glaz, Leslie Chabay, and Mack Harrell in the vocal department; Rudolf Firkusny, Brooks Smith, Vitya Vronsky, and Mr. Babin in the piano department; Joseph Rosenstock, conductor, Darius Milhaud and Charles Jones, composers in residence; Roman Totenberg and Marjorie Fulton, violinists; Stuart Sankey, contrabassist; Reginald Kell, clarinetist; Lois Wann, oboist; Albert Tipton, flutist; Norman Herzberg, bassoonist; Wesley Lindskoog, (Continued on page 31)



The fête in the vicarage garden, in Benjamin Britten's *Albert Herring*, as produced jointly by the Baltimore Museum of Art and the Chamber Music Society of Baltimore. Hugo Weisgall was both conductor and stage director

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OTHER CENTERS

(Continued from page 30)

trumpeter; and Evalina Colorni and Madeleine Milhaud, teachers of diction. Newcomers to the faculty will include Szymon Goldberg, violinist; Samuel Lifschey, violist; Nikolai Graudan, cellist; Joanna Graudan, pianist; Ross Taylor, horn player; Arthur Loesser, lecturer on music; and Wolfgang Vacano, operatic coach. Most of the faculty members will perform in the 1952 Aspen Festival, which will open on July 7 and last for eight weeks. The festival will be under the direction of Richard Leach.

Indiana University will give two new operas in a double-bill, Feb. 21 through 24. Gian-Carlo Menotti's Amahl and the Night Visitors, commissioned by the National Broadcasting Company and scheduled for an NBC television premiere on Christmas Eve, and Walter Kauffman's The Drug Store will be sung and acted by student casts under the direction of Ernst Hoffman and Hans Busch.

DePauw University, in Greencastle, Ind., presented a student production of Menotti's The Medium on Nov. 15 and 16. The work was given by the opera workshop under the direction of William Dreyer.

The University of Houston has appointed Merrill H. Lewis chairman of the music department. Mr. Lewis, currently on leave from the University of Syracuse, will assume his new duties on Jan. 29, 1952. On Feb. 26 his From the South—A Sacred Rhapsody will be performed in Dallas by the Dallas Symphony and a chorus from the public schools, under the direction of Walter Hendl.

The Pittsfield Community Music School has added a department of dance to its activities. Nina Fonaroff, who also teaches at the Neighborhood Playhouse and the Mannes Music School in New York, heads the department. The Pittsfield school, which is ten years old, is directed by Mr. and Mrs. Jan Stocklinski.

The Israel Academy of Music has created six scholarships to be awarded in memory of the late Arnold Schönberg.

The University of Illinois concert and entertainment board has contributed \$500 for scholarships to be given to members of the university symphony. The money was donated

in recognition of the orchestra's participation in the Star Concert Course. Five music students have been given \$100 grants for the 1951-52 school year. Rafael Kubelik, conductor of the Chicago Symphony, will lead the student orchestra in two concerts this season. One will be played on the university campus in Urbana-Champaign, Ill., and the other in Orchestra Hall in Chicago.

The Los Angeles Conservatory of Music and Arts orchestra gave a concert at the Wilshire Ebell Theatre on Dec. 14. Herbert Weiskopf conducted the program, which included Sibelius' First Symphony, Hindemith's Mathis der Maler, Liszt's First Piano Concerto, and two new compositions by conservatory faculty members—Lionel Taylor's Concert Piece and David Deitch's Divertimento. Lionel De Leon and Theodore Diaconoff, pianists, were soloists.

The Roosevelt College School of Music presented its orchestra in a concert on Dec. 5. Seymour Rabens was soloist in Weber's Concertino for Clarinet, and Anita Rutzky and Jacob Huff, pianists, played the solo parts in movements from Beethoven and Mozart piano concertos. Florian Mueller conducted the program, which also included Beethoven's Fifth Symphony and works by Offenbach and Kabalevsky.

The Putnam County Choral Society, Ruth Shaffner, director, gave a performance of Handel's Messiah in Danbury, Conn., on Dec. 2, and will give another in Carmel, N. Y., on Dec. 16. In addition to her conducting activities, Miss Shaffner teaches singing at the Drew School for Girls, at the Bergen School in Jersey City, N. J. and in her New York studio.

Rhode Island Sings, a radio program presented over WRIB by young Rhode Island artists under the direction of Herta Sperber, is offering a series of Christmas concerts on Thursday afternoons during the month of December.

The Community Symphony, a non-professional orchestra in Chicago, gave the first concert in its sixth season at Northwestern University's Thorne Hall on Dec. 2. Leon Stein conducted, and Teresa Gannon, soprano, was the soloist.

Elmhurst College's men's glee club, directed by Myron Carlisle, sang concerts in Indianapolis and Terre Haute, Ind., and Louisville, Ky., on its fall tour.



HONORARY SIG ALPHA

Mrs. Ada Holding Miller (right), president of the National Federation of Music Clubs, becomes an honorary member of Sigma Alpha Iota at the federation board meeting in Hot Springs. With her are Mrs. Thomas P. Adams (left), vice-president of Sigma Alpha Iota, and Marjorie Lawrence, soprano

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Ballet

(Continued from page 9)
offered an attractive program on Nov. 27, consisting of Swan Lake, The Duel, Tyl Ulenspiegel, and La Valse. Maria Tallchief and André Eglevsky again performed the leading roles in Swan Lake. Miss Tallchief danced very much as they tell us Adelina Patti sang, without profound dramatic expression or passion but with such spontaneous, birdlike loveliness and fabulous technical ease that the sheer beauty of her performance was intoxicating. Melissa Hayden and Francisco Moncion were as dynamic as ever in The Duel. The silly pageantry of Tyl Ulenspiegel was too much even for Jerome Robbins' superb talents of mime; after seeing it several times I find it a staggering bore. Tanaquil LeClercq was electrifying as the doomed young girl in La Valse. Mr. Barzin and the orchestra had an off evening, both literally and figuratively, especially in Strauss's Till Eulenspiegel score, but the dancers were in splendid form.

—R. S.

Lilac Garden, Nov. 30

With its new production of Antony Tudor's Lilac Garden, introduced on Nov. 30, the New York City Ballet added a masterpiece to its repertoire and broadened its dramatic scope. For this romantic ballet demands a style of dancing and acting that is unique with its creator. It will provide a wonderful challenge to the young dancers appearing in it who are not accustomed to Tudor's fully-developed idiom. Precisely by such moves as this, the New York City Ballet is winning a foremost place among the ballet companies of the world.

Lilac Garden, originally known as Jardin aux Lilas, was first produced by the Ballet Rambert in 1936. It was later revived by Ballet Theatre and was a favorite in the repertoire of that company for a decade. The New York City Ballet has provided a superb new setting by Horace Armistead that echoes the full-blown romanticism and lyric beauty of the movement. Karinska's elegant costumes, Jean Rosenthal's sensitive lighting, and the eloquent performance of Chausson's Poème by Hugo Fiorato, violinist, and the orchestra under Leon Barzin further enhanced the compelling atmosphere of this production.

Three of the members of the cast, Nora Kaye, Hugh Laing, and Mr. Tudor himself, were familiar from Ballet Theatre days. The others were new, and at the matinee performance on Dec. 2 Tudor was replaced by Brooks Jackson, as Caroline's fiancé. Tanaquil LeClercq, faced with the difficult challenge of dancing one of the major roles for the first time with three artists completely at home in the work, acquitted herself brilliantly.

Lilac Garden is built around a situation that Henry James would have loved. Caroline, the woman who is the focal character of the ballet, is about to marry a man she does not love. She gives a garden party at her home, in order to see her lover discreetly once again. To this party comes the woman who has been the mistress of Caroline's fiancé. Amid the casual encounters of the afternoon the two pairs of lovers about to be parted try desperately to find a moment for farewell. They are frustrated, and Caroline, frozen with anguish, leaves on the arm of her fiancé. As the other guests depart, her lover is left with his memories among the lilacs.

The performances of Nora Kaye and Hugh Laing in this ballet are among the great experiences in our theatre. In the more intimate atmosphere of the City Center, new details emerged. As the mistress, Miss LeClercq danced vibrantly, and with a realization of the embittered aggres-



DANCERS IN OHIO

Warren Tribune

Members of the Ana Maria Spanish Ballet onstage after their appearance for the Warren, Ohio, Civic Music Association. Standing from left to right are Robert Iglesias, Carmen Lopez, Aida Ramirez, Alfredo Munar, pianist, Ana Maria, and Pepe Montez. Seated is Carlos Montoya, guitarist

siveness of the character. At the performance on Dec. 2, with Mr. Jackson, the exciting lifts did not come off satisfactorily, nor did she seem to have mastered completely the art of suspension and release so important in Tudor choreography. But it was obvious that she understood the problems of the part. Mr. Jackson seemed a bit lost in the psychology of his role. The eight members of the company who took the roles of the Guests revealed a sense of the stylistic nature of the work, and with further guidance, they should perform it eloquently. Working into a new idiom is no easy task.

The rest of the program on Dec. 2 consisted of Jinx, Pas de Trois, and Fire Bird.

—R. S.

The Fairy's Kiss, Dec. 1

Igor Stravinsky, returned from various engagements in Europe, conducted the score of The Fairy's Kiss (Le Baiser de la Fée) when it was restored to the repertoire of the New York City Ballet on Nov. 25, after a year's absence. It was a gala evening in honor of the composer, and the program was made up of four ballets with Stravinsky scores. Three of them, The Fairy's Kiss, Card Game, and Apollo, Leader of the Muses have choreography by George Balanchine. The fourth, Jerome Robbins' The Cage, uses Stravinsky's String Concerto in D, which makes excellent dance music although it was not composed specifically for dance. The Fairy's Kiss was created originally for Ida Rubinstein in Paris in 1928. It had its American premiere on April 27, 1937 by the American Ballet. Since that time it has been in the repertoires of the Ballet Russe de Monte Carlo and of the Paris Opéra Ballet.

Stravinsky composed the music for this ballet "in heartfelt homage to Tchaikovsky's wonderful talent." The beautiful texture of the score and its constant thematic and harmonic allusions to Tchaikovsky's music bear witness to the depth of this homage. Stravinsky chose as a subject for the work Hans Christian Andersen's fairy tale, The Ice Maiden. He felt that he could find a theme suitable for a tribute to Tchaikovsky in the works of Andersen, "a great poet with a gentle, sensitive soul, whose imaginative mind was wonderfully akin to that of the musician."

The cast on Nov. 25 was made up of Maria Tallchief, as the Fairy; Tanaquil LeClercq, as the Bride; Nicholas Magallanes, as the Bridegroom; and Beatrice Tompkins, as His Mother. At the repeat perform-

ance on the afternoon of Dec. 1, Diana Adams replaced Miss Tallchief as the Fairy. Miss Adams danced the role exquisitely, although she did not fully realize the ominous overtones that Balanchine has so powerfully evoked in the scene when the Fairy comes to the wedding to carry off the Bridegroom, leaving the Bride heartbroken. The Fairy comes disguised as a gypsy, and the choreography is wonderfully subtle in its blending of tenderness and fierce inexorability. Miss LeClercq gave an expert performance as the Bride, but it was not sufficiently lyric in tone. It would have been interesting to see her exchange roles with Miss Adams. The Fairy's Kiss offers Mr. Magallanes one of his best roles. He acts the bewitched youth with poignance and imagination. His dancing captures a boyish freshness that is exactly appropriate to the story. The rest of the program on Dec. 1 was made up of The Duel, Tyl Ulenspiegel, and Cakewalk. Leon Barzin conducted the Stravinsky score with considerable care for its myriad niceties of orchestration.

—R. S.

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Los Angeles Philharmonic Begins its 33rd Season

A CAPACITY audience taxed the Philharmonic Auditorium for the opening concert, on Nov. 15, of the 33rd season of the Los Angeles Philharmonic. Alfred Wallenstein conducted, beginning his ninth season with the organization, and Kalman Bloch, the first clarinetist, was soloist in the first local hearing of Aaron Copland's Concerto for Clarinet, with harp and string orchestra.

The orchestra has been augmented to 92 members for the current season, an increase of six over last year, and the added firmness and solidity of tone were at once apparent. Purcell's Trumpet Voluntary, as arranged by Sir Henry Wood, opened the program with the properly pompous note, followed by Lucien Cailliet's orchestration of a suite from Dido and Aeneas, beautifully played. The Copland concerto, with its nostalgic beginning and jazzy finale, enjoyed great success as presented with high competence by Mr. Bloch and Mr. Wallenstein. Although Roussel's Bacchus et Ariane Suite No. 2 was scheduled, it was replaced by Ravel's La Valse. The program closed with a broad and vigorous reading of Brahms's Fourth Symphony.

The San Francisco Opera Company brought its Los Angeles season to a close on Nov. 4 with a performance of Carmen, in which Blanche Thebom gave her first local interpretation of the Mèrimée heroine. Though she strove by all means of her considerable talent to inject sensuousness and sultry glamor into the character, her Carmen remained an intellectualized version—showy, but pretty much on the surface. Ramon Vinay sang unevenly as Don José, and Ralph Herbert was miscast as Escamillo. Alessio de Paolis, George Cehanovsky, Lorenzo Alvary, Alice Ostrowsky, Lois Hartzell, and Winther Andersen sang other roles, with Uta Graf contributing a raven-tressed Micæla, pleasantly sung. Karl Kritz conducted a performance that had a good many shaky moments.

The opera season's lowest artistic ebb was reached with the Otello on Nov. 1. Mr. Vinay sang the name part in an unrelieved fortissimo, from his first-act entrance until the monologue of the third act, and there was scarcely any more nuance in his acting. Mr. Herbert, who usually turns in a good account of himself in German roles, was as miscast as Iago as he had been as Escamillo, lacking both the vocal power and dramatic authority to bring the role to full stature. Herva Nelli was the Desdemona, singing with far less distinction than she had previously in La Forza del Destino, and imparting to the role little individuality of characterization. Alice Ostrowsky as Emilia, James Schwabacher as Cassio, and Caesar Curzi as Roderigo, were cast in roles quite beyond their present powers, leaving only Désiré Ligeti's Lodovico and George Cehanovsky's Montano as satisfactory elements in the performance. Even Fausto Cleve conducted with less than his usual impressiveness.

Manon, on Nov. 2, was given an exceptionally charming presentation. Bidu Sayao, singing the title role, was at her best, and Frans Vroons made his debut here as the Chevalier des Grieux. His voice was not extraordinary, but he sang with fine style and schooling, and the polish of his acting

was a great pleasure to see after some of the other performances this season. Lorenzo Alvary was a distinguished senior Des Grieux, and Francesco Valentino found perhaps his best part as Lescaut. Paul Breisch conducted in place of the originally scheduled Mr. Cleve, and kept the opera moving at a merry pace.

Considering the dull routine which infests many performances of Rigoletto, the one on Nov. 3 was astonishingly fresh and vital. This was the result of a happy combination of factors—the powerful singing of Robert Weede, the Rigoletto, who had also discovered a genuine note of pathos in the part; the fine fettle of Lily Pons, the Gilda; the brilliantly debonair singing of Jussi Bjoerling, the Duke; the alert stage direction of William Wymetal; and the conducting of Pietro Cimara, which far surpassed all his previous efforts here. Herta Glaz was a glamorous Maddalena, although her rhythmic instability almost upset the fourth-act quartet. Dezzo Ernster was an interesting Sparafucile, with Wagnerian overtones.

—ALBERT GOLDBERG

New Minneapolis Symphony Season Presents Novelties

MINNEAPOLIS—In its first four subscription concerts of the new season the Minneapolis Symphony has given well-rounded programs of music from the early eighteenth century to the middle of the twentieth, including novelties as well as staples. In the opening program, on Nov. 2, Antal Dorati conducted Casella's Paganini-ana. Debussy's Jeux, well performed, was presented on Nov. 16, and La Lande's Musique pour les Soupers du Roi was played on Nov. 23.

A new work that seemed to have a distinct success was the Concerto for Seven Wind Instruments, Timpani, Percussion and Strings, by the Swiss composer Frank Martin, offered on Nov. 9.

Memorable performances were given by two soloists—William Kapell, in Prokofiev's Third Piano Concerto, and Yehudi Menuhin, in Bach's E major Violin Concerto and Mozart's D major Violin Concerto, K. 271a. The latter was a first performance here. Rafael Druian, concertmaster; Henry Kramer, assistant concertmaster; and Robert Jamieson, first cellist, upheld the reputation of the leading string players in a performance of Handel's C minor Concerto Grosso, No. 8.

Sunday afternoon Twilight concerts have offered as soloists Mr. Druian, playing Mendelssohn's Violin Concerto, and Jorge Bolet, playing Tchaikovsky's First Piano Concerto. James Aliferis, director of the University of Minnesota Chorus, was guest conductor for a performance of Haydn's The Creation. Ethel De Long, soprano; Charles Pullmer, tenor; and Roy Schuessler, baritone; and the chorus were heard.

The University of Minnesota Theatre, directed by Frank Whiting, together with Mr. Aliferis, who assumed musical direction of the project, staged the first major American

production outside of New York of Gian-Carlo Menotti's The Consul, in October and early November. The heart-rending opera, expertly directed and sung, made a deep impression, and its nine performances were played to full houses.

The Northwest Sinfonietta, Henry Denecke, conductor, gave an unusual and rewarding program in October of music for small orchestra. Besides works of Mozart, Schubert, Dufay, and Griffes, the ensemble played some lighter music that had proved popular on their tour of northwestern cities.

Margaret Barthel, newly resident in Minneapolis, gave a noteworthy piano

recital in November at the Minneapolis Institute of Art.

The London Opera Company presented two fast-paced performances of Carmen, with Vera Crenny in the title role, at the Lyceum Theatre in late November.

The University Artists Course has presented the Robert Shaw Chorale, performing handsomely in Mozart's Requiem, and Joseph Szigeti, playing as well as ever.

The Sadler's Wells Theatre Ballet grossed the largest revenue for a three-performance engagement in the history of the Northrop Auditorium.

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Golschmann Gives Premiere Of Tansman Suite

ST. LOUIS.—Vladimir Golschmann, who has introduced a number of Alexandre Tansman's works to this country, conducted the world premiere of the Polish-born composer's Suite dans le Goût Espagnol, from Le Voyage de Magellan, in the St. Louis Symphony's Nov. 10 and 11 program. One of the most attractive of Tansman's compositions, it is full of color, finely scored, and melodically appealing.

Young Michael Rabin, playing the solo part in Paganini's D major Violin Concerto, made an auspicious debut. In the second pair of subscription concerts, on Oct. 27 and 28, Friedrich Gulda made his St. Louis debut, playing Schumann's Piano Concerto with great expressivity. Mr. Golschmann was at his best conducting Schönberg's Verklärte Nacht, in which the string section of the orchestra achieved a variety of tonal effects as well as good balance.

Pierre Luboshutz and Genia Nemennoff, duo-pianists, were the soloists in the Nov. 2 and 3 program, playing Bach's C major Concerto and the Martinu Concerto with admirable coordination. Mr. Golschmann gave a delicate reading of Mozart's Prague Symphony, and the orchestra had ample opportunity to create colorful contrasts in the Moussorgsky-Ravel Pictures at an Exhibition.

Igor Gorin, baritone, accompanied by Hans Angerman, presented a delightful song recital at the opening of the Principia Concert and Lecture Course, in Howard Hall on Oct. 26. The Civic Music League series was begun with a recital in Kiel Opera House on Oct. 30 by Giuseppe di Stefano, Metropolitan Opera tenor, whose rich voice was most appealing. Franco Ferraris was the accompanist.

The Ballet Russe de Monte Carlo played its longest local engagement when they appeared at the American Theatre during the week of Nov. 5. Lilly Windsor, soprano, made her local debut on Oct. 27 with a meritorious song recital in the new hall at Maryville College. Carroll Hollister was at the piano.

Fernando Valenti gave a harpsichord recital at the Graham Memorial Chapel on Nov. 14, in the Washington University Chamber Music Series, which had been opened on Oct. 3 by Soulima Stravinsky, pianist. The St. Louis String Quartet, headed by Harry Farbman, appeared in the series on Oct. 24, with Edith Schiller, pianist, as the assisting artist.

Leigh Gerdine conducted an open-air symphony concert on Sept. 13 in the Washington University quadrangle for members and guests of the Second International Gerontological Congress.

Dorothy Ziegler, pianist, was the first in the Artist Presentation Series in the Wednesday Club Auditorium, appearing on Oct. 14. A skilled musician who is first trombonist with the St. Louis Symphony, Miss Ziegler played the piano with incisiveness and vigor.

—HERBERT W. COST

Opera Guild Lists 1951-52 Schedule

The Metropolitan Opera Guild will sponsor five student performances this season. The operas will be La Traviata and the double bill of Cavalleria Rusticana and Pagliacci, to be given on Feb. 19 and 26, March 4 and 14, and April 4. The guild will also sponsor two benefit performances, Carmen, on Jan. 31, and Alceste, on March 4. Working rehearsals open to guild members were scheduled for Manon on Dec. 6, and Otello on Feb. 8.

Dallas Symphony Launches Season In New Auditorium

DALLAS.—The 52nd season of the Dallas Symphony began with a brilliant concert on Nov. 18 in McFarlin Memorial Auditorium on the Southern Methodist University campus, to which the series was moved this fall.

Now in his third season as musical director of the orchestra, Walter Hendl chose as the opening work Suppé's familiar Poet and Peasant Overture, given a spirited and lyrical performance. Mendelssohn's Italian Symphony, which followed, had figured in the conductor's first program in 1949. His presentation on this occasion showed how much he has grown in musical stature; he had a firmer grasp of the score and was in complete command of the orchestra. Brahms's First Symphony closed the program, and the sterling performance it had brought the 2,500 members of the audience to their feet to applaud and cheer the conductor and orchestra.

The tone of the ensemble this season has proved more refined and beautiful than before and the change to a smaller hall most beneficial.

In the second concert, on Nov. 25, a finely wrought performance of Beethoven's Egmont Overture opened the program. Jorge Bolet was soloist in a first-rate interpretation of Beethoven's Fourth Piano Concerto, and Mr. Hendl brought the concert to an end with a lyrical and expert account of Bartók's Concerto for Orchestra.

Leonard Rose joined Mr. Hendl in presenting a cello sonata recital at McFarlin Memorial Auditorium on Nov. 15, under the sponsorship of the Civic Music Association. At the request of the local management, the performers avoided the stereotyped program that is common here, playing Beethoven's D major Sonata, Op. 102, No. 2; Kodály's Sonata, Op. 4; Debussy's Sonata; and Brahms's F. major Sonata, Op. 99. Throughout the evening the artists performed with complete mastery of their respective instruments.

—GEORGE C. LESLIE

Charleston Hears Milhaud Premiere

CHARLESTON, W. VA.—The world premiere of Darius Milhaud's Concertino d'Été, for viola solo and nine instruments, was given in the Nov. 19 concert of the Charleston Chamber Music Players. John Hiersoux directed, and Robert Courte, a former member of the Paganini Quartet, appeared as soloist. Commissioned by the Charleston group, now observing its tenth anniversary, the work is part of a plan by the composer to write a concerto appropriate to each of the seasons. In 1934 he wrote a Concertino de Printemps, for violin solo and chamber orchestra, and subsequently he composed a Concertino d'Automne, for two pianos and eight instruments. The latest work is in one movement and is scored for flute, oboe, clarinet, bassoon, horn, trumpet, double bass, and two cellos.

—BAYARD F. ENNIS

Argentinian Engaged For Australian Position

MELBOURNE.—Juan José Castro, Argentinian composer and conductor, will temporarily succeed Alceo Galliera as conductor of the Victorian Symphony, one of the government-subsidized Australian orchestras. Mr. Castro has been engaged for six months, beginning next April.

—BIDDY ALLEN

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